



MANCHEGAS

Danca espanola

F. TARREGA

Allegro

⑤ = D

mf

Fine

Con espressione

f

mf

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The bass staff provides a simple harmonic accompaniment with chords and single notes. A dashed box encloses a section of the bass staff. The score is labeled 'VII' at the top.

The first system of the musical score for 'The Song of the Lark' is shown. It features a treble and bass staff in 2/4 time. The melody in the treble staff begins with a forte (*f*) dynamic and includes a trill marked 'IX'. The bass staff provides a harmonic accompaniment, with a mezzo-forte (*mf*) dynamic marking. The system concludes with a repeat sign.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes, with fingerings 2, 4, 1, 2, 4, 1 indicated. Chords VII and V are marked above the staff. The bass staff provides a simple accompaniment with whole and half notes, and a final chord V is marked.

The first system of the musical score for 'The Song of the Lark' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/8. The music consists of a series of eighth and sixteenth notes, many of which are beamed together. There are several slurs over groups of notes. Fingering numbers (1-3) are written above some notes. A dynamic marking 'p' (piano) is placed below the first measure. A fermata is placed over the final note of the system. The system is numbered '8' at the beginning and '33' at the end.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8, ending with a repeat sign. The second system contains measures 9 through 12, ending with a final cadence. The melody is primarily in the treble clef, with some notes in the bass clef. The lyrics "The Rose Tree" are written below the staff. The score includes various musical notations such as notes, rests, and dynamic markings.

The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8, ending with a repeat sign. The second system contains measures 9 through 12, ending with a final cadence. The melody is primarily in the treble clef, with some notes in the bass clef. The lyrics "The Rose Tree" are written below the staff. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

The first system of the musical exercise is written on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings. The system is divided into four measures, each marked with a Roman numeral: X, V, III, and II. The first measure (X) contains a complex sequence of notes and rests, with fingerings 4, 3, 5, 6, 2, and 1 indicated. The second measure (V) contains a sequence of notes and rests, with fingerings 3, 2, 1, and 1 indicated. The third measure (III) contains a sequence of notes and rests, with fingerings 4, 3, 2, and 1 indicated. The fourth measure (II) contains a sequence of notes and rests, with fingerings 1, 2, 3, and 1 indicated.

D. et al fine

TÁRREGA

OPERE PER CHITARRA

VOL. 3º - COMPOSIZIONI ORIGINALI

(GANGI - CARFAGNA)

BÈRBEN

COMPOSIZIONI ORIGINALI

TITOLO	PAGINA	NUMERAZ. CATALOGO PUJOL
ADELITA (<i>mazurka</i>)	9	1
ALBORADA (<i>capricho</i>)	10	2
CAPRICHIO ARABE (<i>serenata</i>)	12	3
EL COLUMPIO	15	6
DANZA MORA	16	4
DANZA ODALISCA	18	5
JOTA (<i>Gran jota de concierto</i>)	20	39
GRAN VALS EN LA	31	40
LA CARTAGENERA (<i>sobre motivos populares</i>)	34	42
PAVANA	41	52
LAS DOS HERMANITAS (<i>vals</i>)	42	43
MARIA (<i>gavota</i>)	44	46
MARIETA (<i>mazurka en la menor</i>)	46	47
MAZURKA EN SOL MAYOR	48	49
MINUETO	50	50
PEPITA (<i>polka</i>)	52	68
ROSITA (<i>polka</i>)	54	70
SUENO (<i>mazurka</i>)	55	71
TANGO	56	74
VALS (<i>en re</i>)	58	76
MALAGUENA	60	48
PAQUITO (<i>vals en do</i>)	62	75
ISABEL (<i>vals</i>)	64	41

Adelita

Lento



un poco cresc.



$\frac{1}{2}$ B IV

$\frac{1}{2}$ B IV



un poco rit.

a tempo

$\frac{1}{2}$ B IV

B IX

B VII



molto tenuto

B VIII

rit.

B II

D.C.



Alborada

Allegro

⑥ = RE

Technical markings and structure:

- System 1:** Includes markings $\frac{1}{2}$ B II and $\frac{1}{2}$ B X.
- System 2:** Includes markings $\frac{1}{2}$ B IX, $\frac{1}{2}$ B IX, and $\frac{1}{2}$ B II.
- System 3:** Includes marking $\frac{1}{2}$ B IX.
- System 4:** Includes marking $\frac{1}{2}$ B IX.
- System 5:** Includes markings B II, BVII, and FINE.
- System 6:** Includes marking M.S.

The score concludes with a double bar line and a final key signature change to one sharp (F#).

First system of musical notation. The staff contains several measures with triplets and slurs. Fingerings are indicated by numbers 1, 2, 3, 4. A circled '2' is above a triplet. A circled '4' is below a note. Above the staff, there are labels: $\frac{1}{2}$ B X, ARM.12, and ARM.12. The bottom of the staff has notes with fingerings 19 and 16.

M.S.

Second system of musical notation. The staff continues with triplets and slurs. Fingerings are indicated by numbers 1, 2, 3, 4. A circled '2' is above a triplet. A circled '4' is below a note. Above the staff, there is a label: B VI. The bottom of the staff has notes with fingerings 19 and 16.

M.S.

Third system of musical notation. The staff continues with triplets and slurs. Fingerings are indicated by numbers 1, 2, 3, 4. A circled '2' is above a triplet. A circled '4' is below a note. Above the staff, there are labels: $\frac{1}{2}$ B VII, $\frac{1}{2}$ B VI, and ARM.12. The bottom of the staff has notes with fingerings 19 and 16.

M.S.

Fourth system of musical notation. The staff continues with triplets and slurs. Fingerings are indicated by numbers 1, 2, 3, 4. A circled '2' is above a triplet. A circled '4' is below a note. Above the staff, there are labels: $\frac{1}{2}$ B X, ARM.12, and ARM.12. The bottom of the staff has notes with fingerings 19 and 16.

Fifth system of musical notation. The staff continues with triplets and slurs. Fingerings are indicated by numbers 1, 2, 3, 4. A circled '2' is above a triplet. A circled '4' is below a note. Above the staff, there are labels: B VI, $\frac{1}{2}$ B VII, and $\frac{1}{2}$ B VII. The bottom of the staff has notes with fingerings 19 and 16. The system ends with the text: D. C. al FINE.

Capricho Arabe

Andantino

⑥ = RE

ARM.

mf

ARM.

mf

mf il basso un poco marcato

dolce B V *poco cresc.*

len. a tempo

poco accel. 1/2 B VIII

1/2 B III 1/2 B II

B VII 1/2 B X

1/2 B VII

1/2 B II

p

[illegible]

BVII
 4 3 1 2 3 4 0 2 2 1 1 4 4 2 4 2 2 1 1 3 3 1 1 4 4 2 2 1 1 1 4
 6 6 6 6
 ad libitum
 rall.
 7 5 5
 ARM
 E. 1533 B

El Columpio

Lento

⑥ = RE

$\frac{1}{2}$ B VII $\frac{2}{3}$ $\frac{1}{3}$ $\frac{2}{3}$

$\frac{1}{2}$ B IX — B VII

$\frac{1}{2}$ B II

ARM. 7

$\frac{1}{2}$ B II — $\frac{1}{2}$ B VII

ARM. 12

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Lento'. The score consists of eight staves of music. The first staff begins with a circled '6' followed by '= RE'. Above the first staff, there are fingering instructions: '1-1 1-1 2-2 3-3' and '2-2 3-3'. The second staff has fingering '1-1 1-1 2-2 3-3' and '1-1 2-2 3-3'. The third staff has fingering '1-1 2-2 3-3' and '1-1 2-2 3-3'. The fourth staff has fingering '1-1 2-2 3-3' and '1-1 2-2 3-3'. The fifth staff has fingering '1-1 2-2 3-3' and '1-1 2-2 3-3'. The sixth staff has fingering '1-1 2-2 3-3' and '1-1 2-2 3-3'. The seventh staff has fingering '1-1 2-2 3-3' and '1-1 2-2 3-3'. The eighth staff has fingering '1-1 2-2 3-3' and '1-1 2-2 3-3'. The score includes various musical notations such as notes, rests, and fingerings.

Danza mora

Musical score for "Danza mora" in G major, 2/4 time. The score consists of ten staves of music. Fingerings are indicated by numbers 1-4 in circles. Dynamics include *ff* (fortissimo) and *p* (piano). Performance markings include accents (^), slurs, and a Φ symbol. The tempo marking "cre - - - scen - - -" appears above the eighth staff, and "do - - - ral - - - len - - - tan - - - do" appears below the eighth staff. The piece concludes with a B II marking and a final chord.

Danza odalisca

Allegretto

The musical score for 'Maggie's' is written in 2/4 time with a key signature of three sharps (F#, C#, G#). The melody in the treble staff begins with a quarter note G#4, followed by a quarter note A4, and then a quarter note B4. The bass staff provides a harmonic accompaniment with a quarter note G#2, a quarter note A2, and a quarter note B2. The score includes various musical notations such as notes, rests, and a key signature of three sharps.

ac - - ce - - le - -

B I B II

[illegible]

a tempo *ac - - - ce - - - le - - - ran - - - do*

a tempo *ritard.* *a tempo* *poco più*

The first system of the musical score for 'L'Espresso' is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo markings above the staff are 'a tempo', 'ritard.', 'a tempo', and 'poco più'. The music begins with a series of eighth and sixteenth notes, followed by a measure with a fermata. A section marked 'B II' begins with a double bar line and a repeat sign. The system concludes with a double bar line and a final measure containing a circled '31' and a circled '2'.

Vivo

19

$\frac{1}{2}$ B VII $\frac{1}{2}$ B IX $\frac{1}{2}$ B IX B IX

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It begins with a repeat sign. The melody consists of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are written above the notes. Below the staff, there are bass notes, mostly half notes and whole notes, with some accidentals. Above the staff, there are bracketed sections labeled with Roman numerals and letter B: $\frac{1}{2}$ B VII, $\frac{1}{2}$ B IX, $\frac{1}{2}$ B IX, and B IX. Some notes are circled with numbers 2, 3, 4, and 5.

B VII *ritard.* *a tempo*

The second staff continues the melody. It includes a section marked *ritard.* (ritardando) followed by *a tempo*. The melody features various rhythmic values and fingering. Below the staff, bass notes are present. Above the staff, there is a bracketed section labeled B VII.

ritard. *ritard.*

The third staff continues the melody. It includes two sections marked *ritard.* (ritardando). The melody is more complex with triplets and sixteenth notes. Fingering numbers are prominent. Below the staff, bass notes are present. Above the staff, there are bracketed sections with numbers 2, 3, 4, and 5.

The fourth staff continues the melody. It features triplets and sixteenth notes. Fingering numbers are prominent. Below the staff, bass notes are present. Above the staff, there are bracketed sections with numbers 1, 2, 3, 4, and 5.

ritard. *a tempo* *p e dim.*

$\frac{1}{2}$ B II B V $\frac{1}{2}$ B II

The fifth staff continues the melody. It includes a section marked *ritard.* followed by *a tempo* and then *p e dim.* (pianissimo e diminuendo). The melody features various rhythmic values and fingering. Below the staff, bass notes are present. Above the staff, there are bracketed sections labeled with Roman numerals and letter B: $\frac{1}{2}$ B II, B V, and $\frac{1}{2}$ B II.

ritard.

B II $\frac{1}{2}$ B II

The sixth staff continues the melody. It includes a section marked *ritard.* (ritardando). The melody features various rhythmic values and fingering. Below the staff, bass notes are present. Above the staff, there are bracketed sections labeled with Roman numerals and letter B: B II and $\frac{1}{2}$ B II.

pp 1. *ritard.* 2.

The seventh staff continues the melody. It begins with a *pp* (pianissimo) marking. It is divided into two sections: 1. *ritard.* (ritardando) and 2. The melody features various rhythmic values and fingering. Below the staff, bass notes are present. Above the staff, there are bracketed sections with numbers 1, 2, 3, 4, and 5.

Jota

Andante

INTROD

$\frac{1}{2}$ B V $\frac{1}{2}$ B V B II 4 4 1 3 B VII $\frac{1}{2}$ B V $\frac{1}{2}$ B V 4 4 1 1 1

ff *mf* *ff* *mf*

con sentimento

$\frac{1}{2}$ B IX

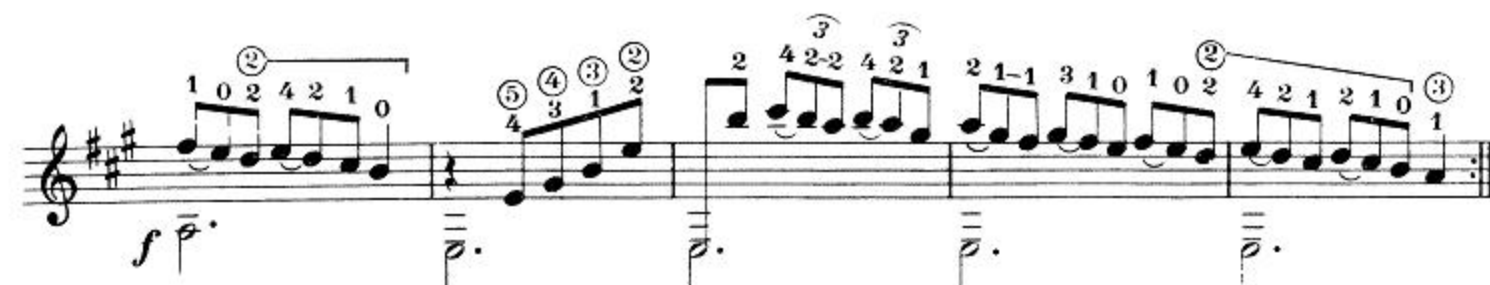
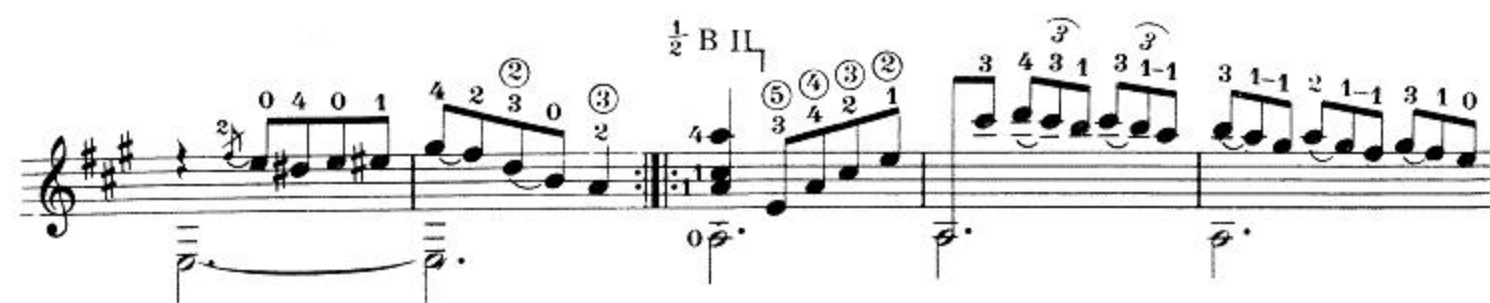
B V *mf* $\frac{1}{2}$ B I $\frac{1}{2}$ B II $\frac{1}{2}$ B III *ff* $\frac{1}{2}$ B V $\frac{1}{2}$ B III

dim. *cresc.*

dim. *mf* *p* *mf* *f marc.*

ad libitum

i m a i m a

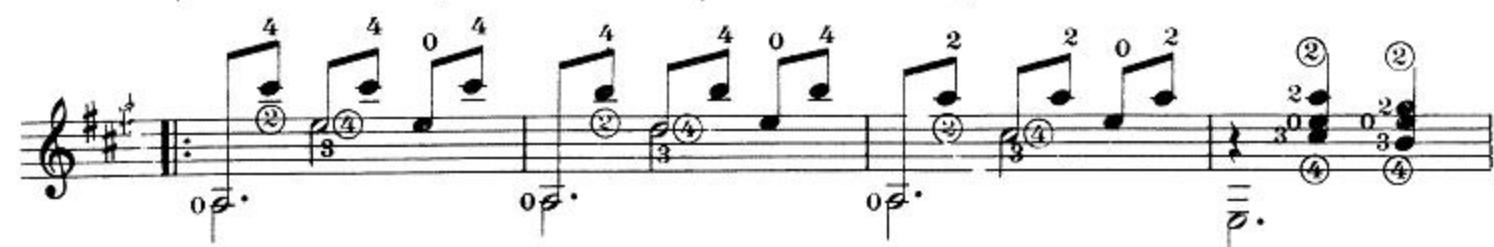


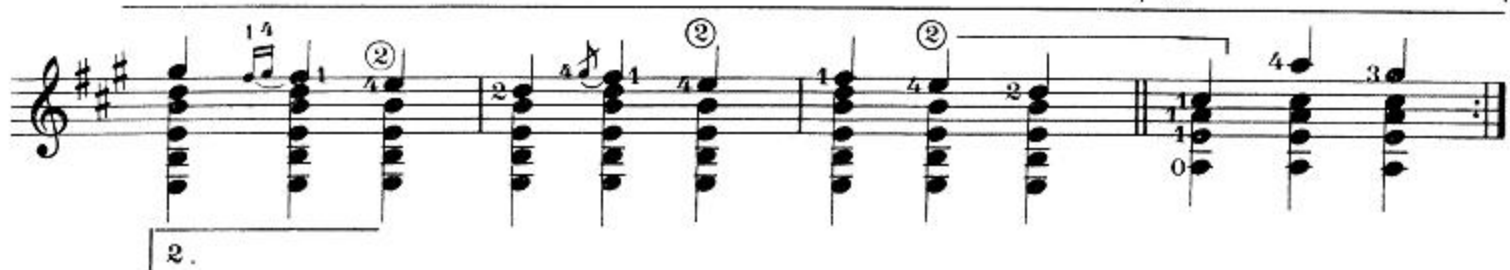
Meno mosso



The musical score is written for guitar in D major (two sharps). It consists of eight staves of music. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). The tempo marking *Tempo primo* appears above the fifth staff. The piece concludes with a double bar line and repeat dots.

Lento, espressivo

 $\frac{1}{2}$ B II





scherzando

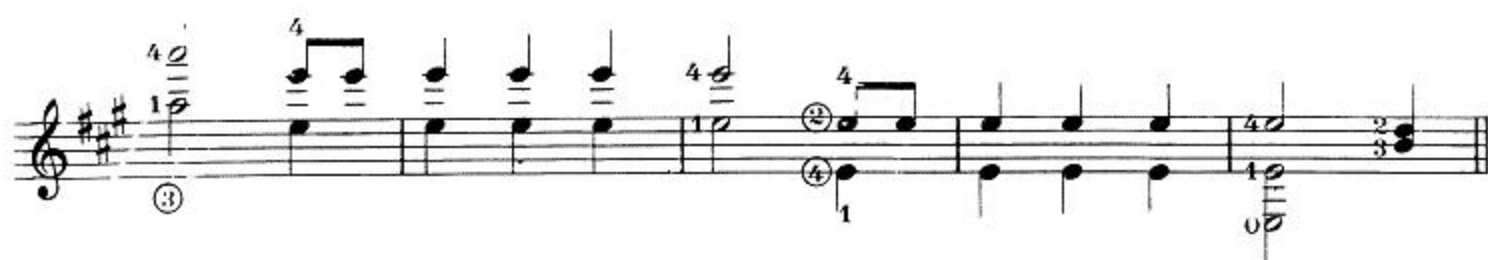
1/2 B II

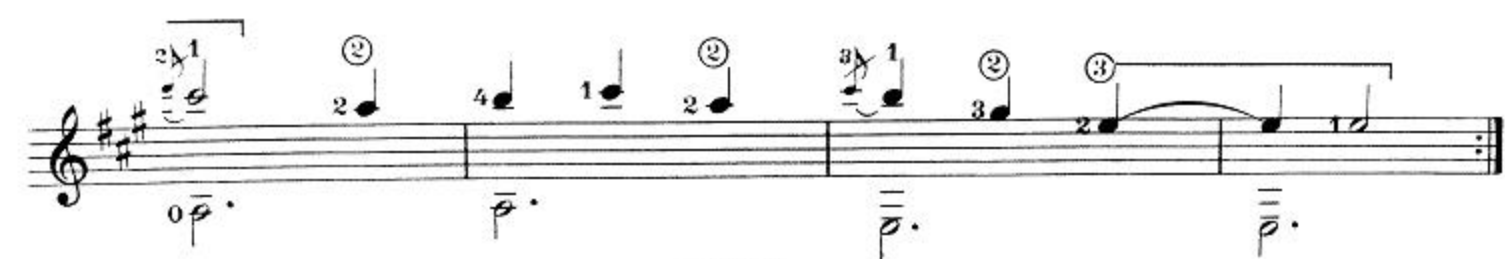
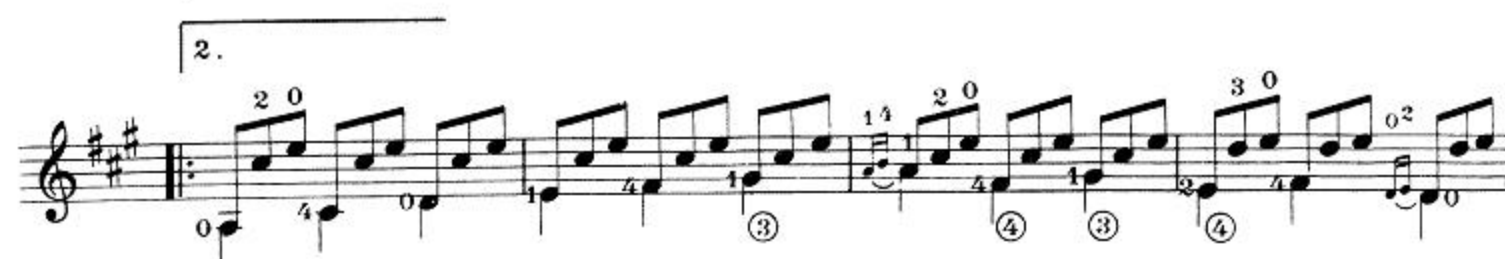
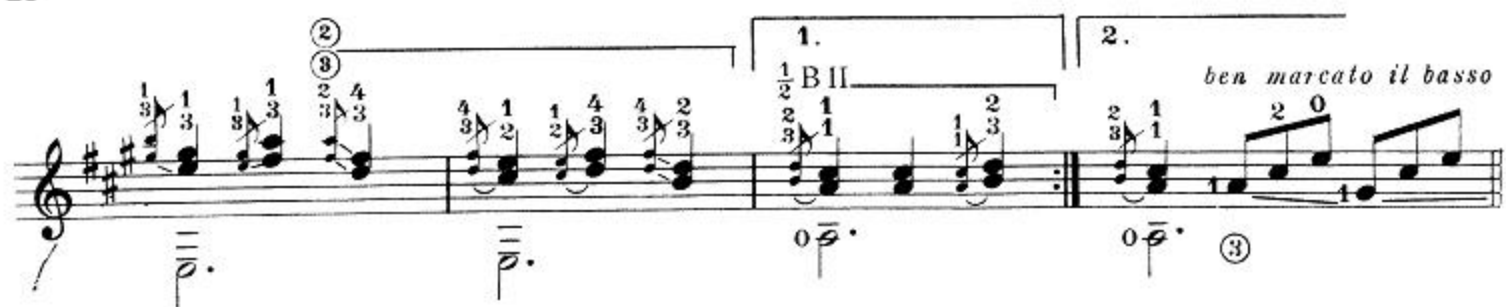
B VII

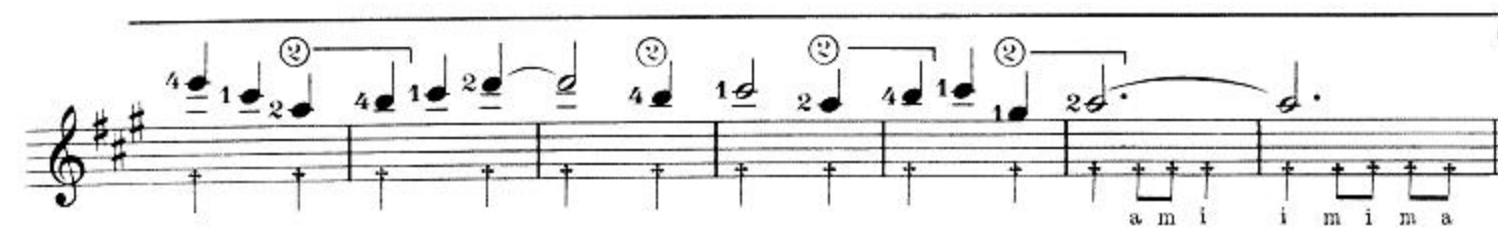
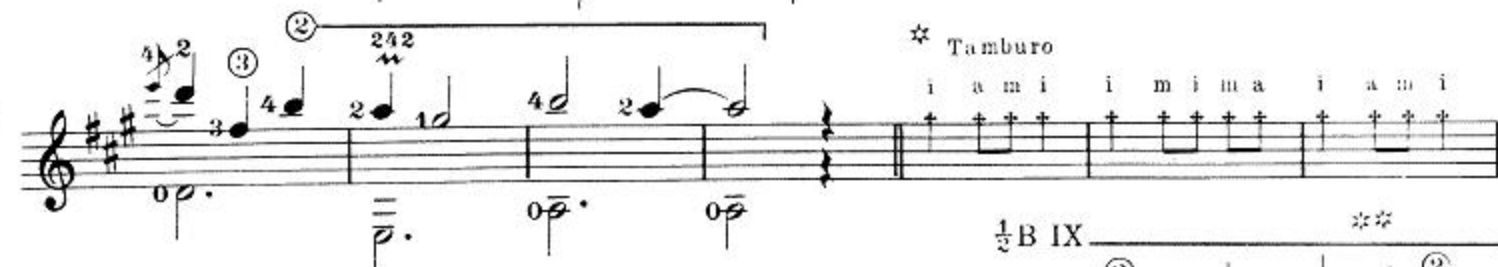
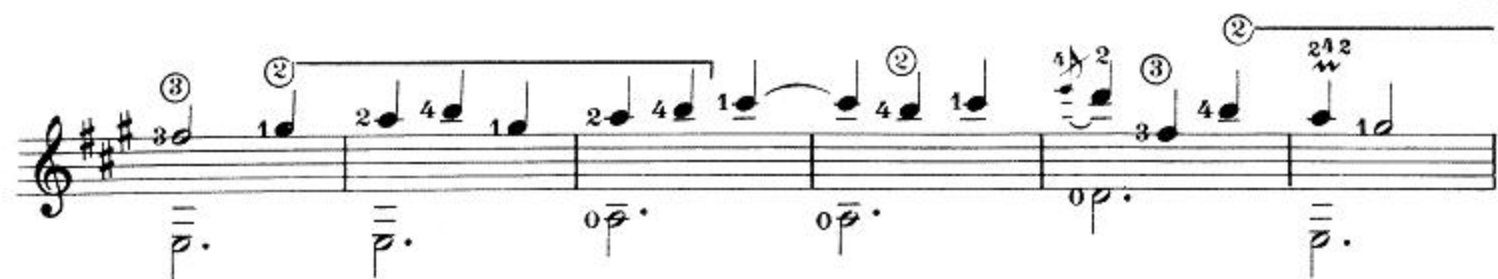
1/2 B V

a tempo

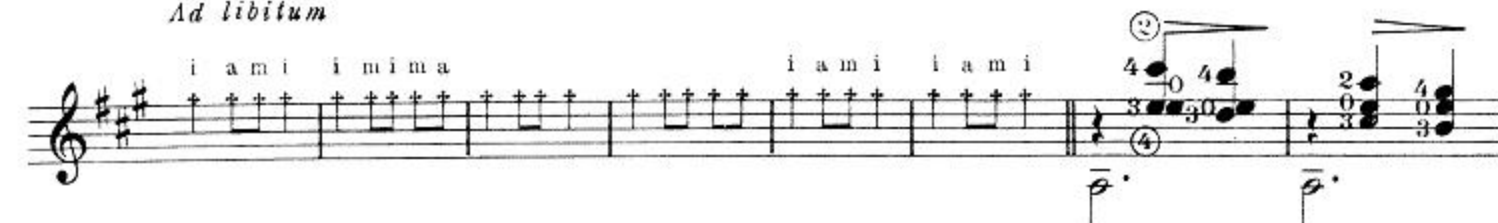
The musical score consists of ten staves of music. The first five staves are marked *scherzando*. The sixth staff is marked *a tempo*. The key signature is D major (two sharps) for most of the piece, but changes to B major (one sharp) in the final section. The notation includes various guitar-specific techniques such as fret numbers (0, 1, 2, 3, 4), slurs, and fingering instructions (1, 2, 3, 4). The staves are labeled with Roman numerals: 1/2 B II, B VII, and 1/2 B V.





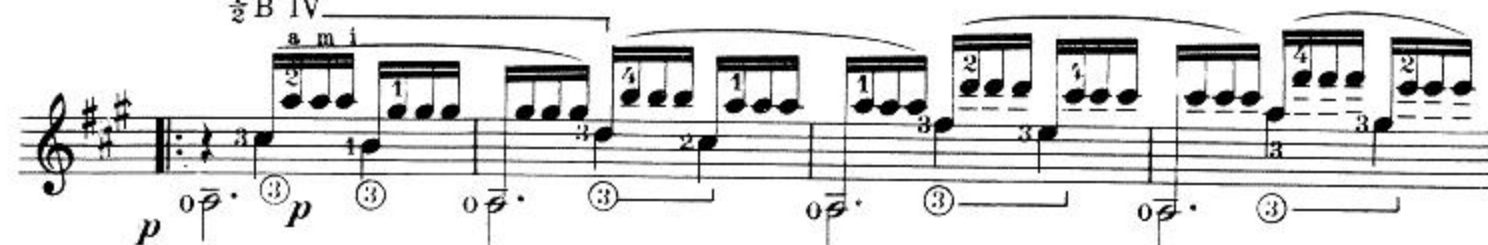


Ad libitum

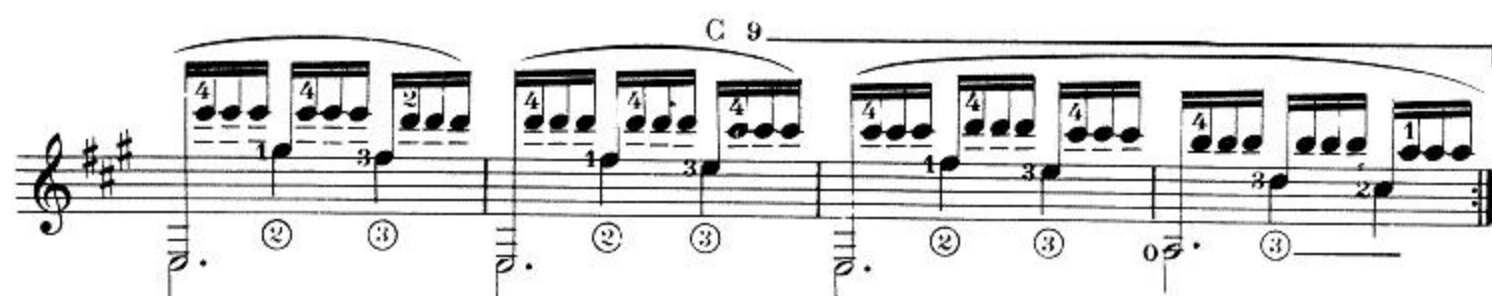


☆ Per ottenere l'effetto del Tamburo si accavallano o sovrappongono la (6) e (5) corda all'altezza del IX tasto.
 ☆☆ Suonare con l'unghia sul ponticello per ottenere il suono metallico.

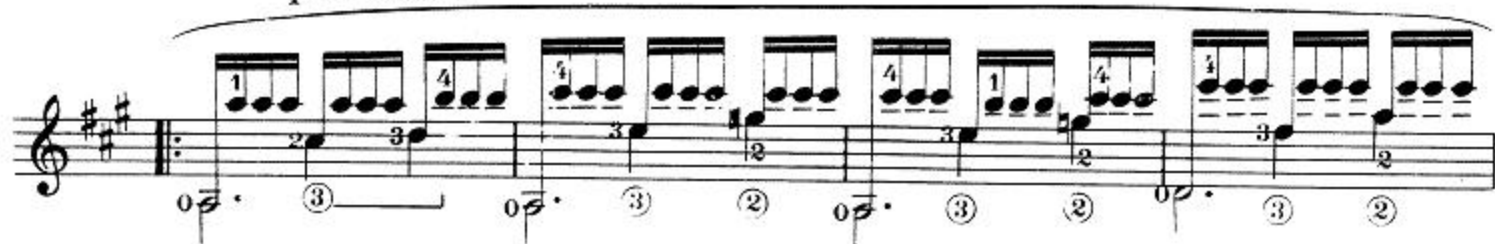
Cantabile

 $\frac{1}{2}$ B IV

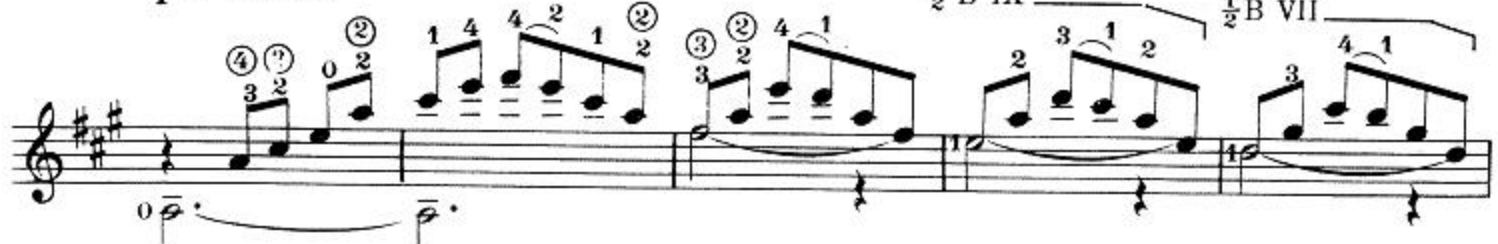
C 9



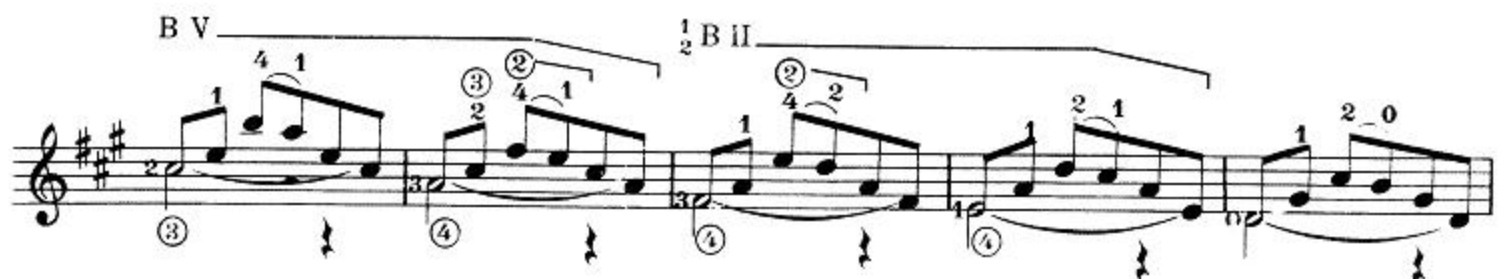
più mosso

 $\frac{1}{2}$ B X

più mosso

 $\frac{1}{2}$ B IX $\frac{1}{2}$ B VII

B V

 $\frac{1}{2}$ B II

B II

 $\frac{1}{2}$ B II

B II



Gran Vals

② $\frac{1}{2}$ B II

B II B II

marcato

B VII $\frac{1}{2}$ B VII $\frac{1}{2}$ B V

un poco cresc.

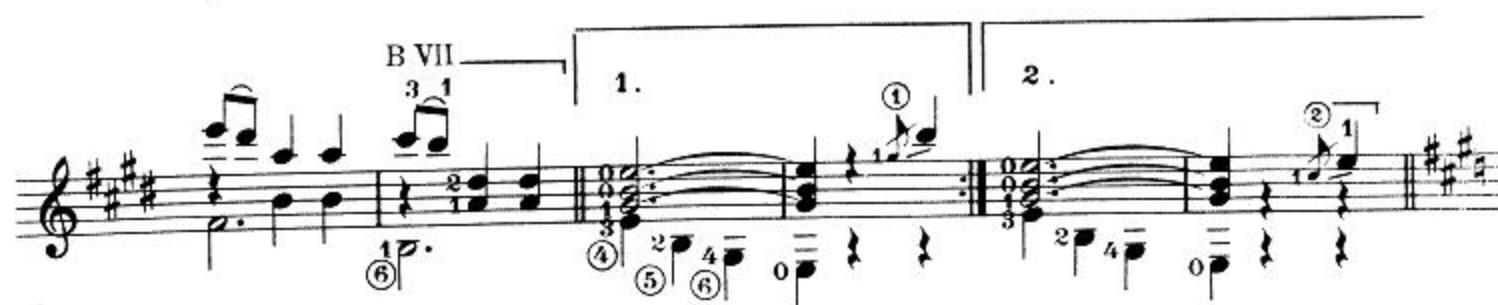
$\frac{1}{2}$ B II

ARM. 7

a tempo B VII

ritard. B VII *a tempo* *ten.*

5. 4593 D



un poco cresc.



ARM. 7

a tempo



La Cartagenera

1 2 B VII 1 2 B X

ARM. 12

1 2 B VII 1 2 B V

1 2 B VII B VII

1 2 B VII B VII

1 2 B IV B IV





BVII

0 1 4 1 0

4 3 2 3, 3 2 1 0 0, 4 3 2 3 2

2 1 4 0 1 0

4 3 2 3, 4 3 2 3 2, 4 3 2 3 2, 3 1 0 2 4 2, 1 1 0 2 4 2, 0 1 0 2 4 2

2 1 0 3 4 3

5 3, 4 3 4 1 3, 3 4 3 1 4 0

BIII

1 2 1 0

$\frac{1}{2}$ BII, 0 2 0 4, 2 3 1 0 3 1 0 2

2 1 0 3 4 3

2 4, 0 2, 4 3, 4 3, 3 0, 1 3, 1 0 3 1 0 2

Copla

3 2, 1 0, 0 3, 0 3, 0 3, 0 3, 0 3, 0 3

B III, BVII

1 3 1 2, 4 1 2 1, 4 2 1 0

BV, 3 2, 1 3 1 2, 4 1 2 1, 4 2 1 0

BVII
 4 2 4
 1 3 1 2 4
 2 1 4 2 1 3

B VII
 2 4 2 1 3
 ARM. 12
 3 4 3 0 4 1 0

3 0 1 0 1 4 1 0
 3 1 0 1 4 0

B II
 4 1 3 1 4 3
 0 0 0
 4 3 0
 3 4 1 3 1 3 4 3 1

1 0 2 4 2 4 3
 0 0 0

$\frac{1}{2}BV - \frac{1}{2}BVII$
 3 1 4 3 4 2 4 2 1
 B III
 4 4 2 4 3

BV
 1 4 1 4 2 4 2 1



The musical score is written for guitar and consists of seven staves. The key signature has one sharp (F#), and the time signature is 3/4.

- Staff 1:** Features complex chordal textures. Chords are labeled **B VII** and **B III**. Fingering numbers (1-4) and articulation marks (accents, slurs) are present. A circled 3 is at the end.
- Staff 2:** Continues the chordal work with chords labeled $\frac{1}{2}$ **B VII** and **B II**. Fingering and articulation are detailed. A circled 5 is at the end.
- Staff 3:** Includes chords labeled $\frac{1}{2}$ **B X**. Fingering and articulation are extensive. A circled 4 is at the end.
- Staff 4:** A continuous eighth-note melodic run.
- Staff 5:** Another continuous eighth-note melodic run.
- Staff 6:** Continues the eighth-note runs with some harmonic accompaniment.
- Staff 7:** Features triplets and ends with a final chord labeled **B VII**. Fingering and articulation are present throughout.

Pavana

Allegretto

The musical score for "Pavana" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "Allegretto". The score consists of six staves of music, each containing various musical notations and performance instructions.

Staff 1: Features a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. A slur covers a group of notes. A dynamic marking of $\frac{1}{2}$ B IV is present. A bracketed section is marked with a circled 2 and a circled 1.

Staff 2: Continues the melodic line. A dynamic marking of B VII is shown. A slur covers a group of notes. A dynamic marking of $\frac{1}{2}$ B II is present. A bracketed section is marked with a circled 2 and a circled 1.

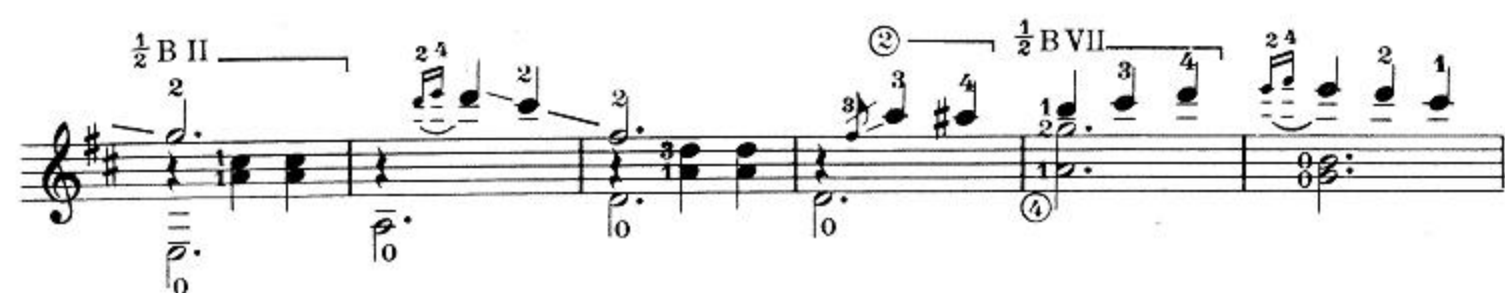
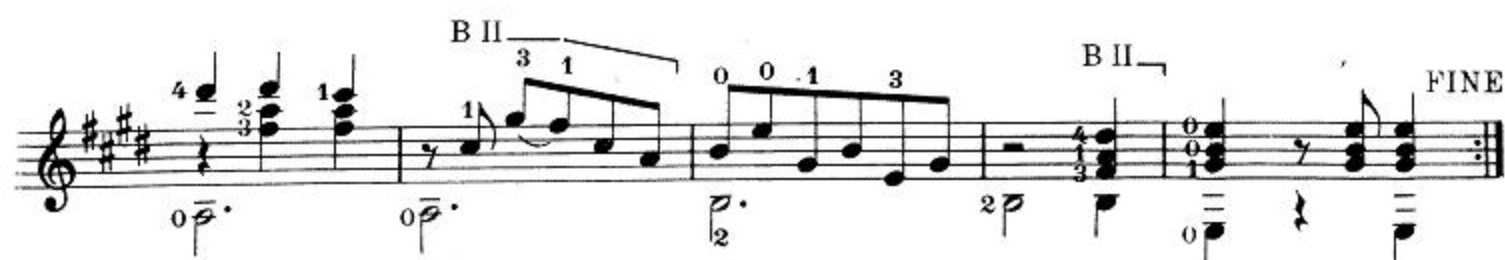
Staff 3: Features a series of eighth and sixteenth notes. A dynamic marking of $\frac{1}{2}$ B IV is shown. A bracketed section is marked with a circled 2 and a circled 1. The word "FINE" is written above the staff.

Staff 4: Continues the melodic line. A dynamic marking of B II is shown. A bracketed section is marked with a circled 2 and a circled 1.

Staff 5: Features a series of eighth and sixteenth notes. A dynamic marking of B II is shown. A bracketed section is marked with a circled 2 and a circled 1.

Staff 6: Continues the melodic line. A dynamic marking of B II is shown. A bracketed section is marked with a circled 2 and a circled 1. The word "D. C." is written above the staff, followed by "al FINE".

Las dos Hermanitas



Maria

Allegretto grazioso

 $\frac{1}{2} B V$ _____

The first system of the musical score for 'Angiotta galante' is shown. It consists of a single staff in 2/4 time, starting with a treble clef. The key signature has one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (1, 2, 3, 4). There are also dynamic markings like 'p' (piano) and 'f' (forte). The system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a quarter note G4 (fingered 1) and a quarter rest (fingered 3). The second measure contains a quarter note A4 (fingered 4), a quarter note G4 (fingered 1), and a quarter note F#4 (fingered 1). The third measure contains a quarter note E4 (fingered 2) and a quarter rest (fingered 5). The fourth measure contains a quarter note D4 (fingered 4), a quarter note C4 (fingered 1), and a quarter note B3 (fingered 2). The fifth measure contains a quarter note A3 (fingered 4) and a quarter rest (fingered 4). The sixth measure contains a quarter note G3 (fingered 2) and a quarter rest (fingered 1). The seventh measure contains a quarter note F#3 (fingered 4) and a quarter rest (fingered 3). The eighth measure contains a quarter note E3 (fingered 1) and a quarter rest (fingered 5). The ninth measure contains a quarter note D3 (fingered 1) and a quarter rest (fingered 1). The tenth measure contains a quarter note C3 (fingered 4) and a quarter rest (fingered 3). The eleventh measure contains a quarter note B2 (fingered 1) and a quarter rest (fingered 5). The twelfth measure contains a quarter note A2 (fingered 4) and a quarter rest (fingered 1). The thirteenth measure contains a quarter note G2 (fingered 1) and a quarter rest (fingered 3). The fourteenth measure contains a quarter note F#2 (fingered 4) and a quarter rest (fingered 5). The fifteenth measure contains a quarter note E2 (fingered 1) and a quarter rest (fingered 1). The sixteenth measure contains a quarter note D2 (fingered 4) and a quarter rest (fingered 3). The seventeenth measure contains a quarter note C2 (fingered 1) and a quarter rest (fingered 5). The eighteenth measure contains a quarter note B1 (fingered 4) and a quarter rest (fingered 1). The nineteenth measure contains a quarter note A1 (fingered 1) and a quarter rest (fingered 3). The twentieth measure contains a quarter note G1 (fingered 4) and a quarter rest (fingered 5). The score includes fingerings (1-5) and breath marks (indicated by a line with a wedge) above the staff. The dynamic marking 'dim.' is present at the end of the system.

a tempo

a tempo

Measures 1-6 of the musical score. The notation includes a treble clef, a key signature of one sharp (F#), and a melody line with eighth and sixteenth notes. The bass line consists of chords and single notes. Fingering numbers are indicated below the notes.

The musical score consists of two staves. The first staff is labeled 'B VIII' and the second staff is labeled '1/2 B V'. Both staves are in treble clef. The first staff has a key signature of one sharp (F#) and a time signature of 4/4. The second staff has a key signature of one flat (Bb) and a time signature of 4/4. The first staff contains a sequence of chords and melodic lines, with fingerings indicated by numbers 1, 3, 4, 1. The second staff contains a sequence of chords and melodic lines, with fingerings indicated by numbers 2, 4, 1, 2, 3, 1, 4, 3, 4. The score is written in a style typical of early 20th-century musical notation.

The second system of the musical score for 'The Little Boat' is shown. It continues with a treble clef and a 3/4 time signature. The melody features a sequence of eighth notes with fingerings 1, 4, 2, 1, followed by a quarter rest and then eighth notes with fingerings 4, 2, 1, 4. This is followed by a quarter rest and then eighth notes with fingerings 2, 1, 0, 2. The system concludes with a quarter rest and a final note with a finger number 0. The bass line consists of a single note with a finger number 0.

a tempo

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols and technical markings:

- Staff 1:** Features a series of chords and melodic lines. Fingerings are indicated by numbers 1-4. A dynamic marking *p* (piano) is present. A bracketed section is labeled $\frac{1}{2}$ B V.
- Staff 2:** Continues the melodic and harmonic development. Fingerings are indicated by numbers 1-4. A dynamic marking *p* is present. A bracketed section is labeled $\frac{1}{2}$ B II.
- Staff 3:** Includes a section labeled B III and B IV. A bracketed section is labeled ARM.7. Fingerings are indicated by numbers 1-4. A dynamic marking *p* is present.
- Staff 4:** Includes a section labeled $\frac{1}{2}$ B X. Fingerings are indicated by numbers 1-4. A dynamic marking *p* is present.
- Staff 5:** Includes a section labeled $\frac{1}{2}$ B X and $\frac{1}{2}$ B IX. Fingerings are indicated by numbers 1-4. A dynamic marking *p* is present.
- Staff 6:** Includes a section labeled ARM.12. A dynamic marking *fz* (forzando) is present. A bracketed section is labeled pizz. (pizzicato).

Marieta

Lento

The image displays a page of a musical score for guitar, identified as Op. 10, No. 2 by Frederic Chopin. The score is written for a single melodic line on a treble clef staff. The time signature is 3/4. The piece begins with a tempo marking of "Lento". The notation includes various musical symbols such as notes, rests, and fingerings (indicated by numbers 1-4). There are also dynamic markings like "B IV" and "B V". The score is divided into measures by vertical bar lines. The piece concludes with a "FINE" marking. The overall style is characteristic of 19th-century guitar music, with a focus on melodic development and technical skill.

Piu mosso

A musical score for a piece titled "The Merry Widow" (No. 1). The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked "Allegretto" and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "f" (forte) and "p" (piano). The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of three sharps. The music is written in a single staff. The tempo is marked "Allegretto" and the time signature is 3/4. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of three sharps. The music is written in a single staff. The tempo is marked "Allegretto" and the time signature is 3/4. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of three sharps.

p ritard. *a tempo.*

dal S al
FINE

Mazurka en sol

B III

ritard. — — — — — *a tempo*

B VIII

B III

$\frac{1}{2}$ B V

B III

$\frac{1}{2}$ B II

B III

ritard. — — — — —

B VIII

a tempo

B III

The musical score is written for a single melodic line on a treble clef staff. It begins in 3/4 time with a key signature of one sharp (F#). The first system contains measures 1 through 8, with a 'B III' section spanning measures 5-8. The second system (measures 9-16) includes a 'ritard.' marking over measures 10-12 and an 'a tempo' marking over measures 13-16. This system also features a 'B VIII' section (measures 9-12) and a 'B III' section (measures 13-16). The third system (measures 17-24) includes a ' $\frac{1}{2}$ B V' section (measures 21-22) and a 'B III' section (measures 23-24). The fourth system (measures 25-32) features a ' $\frac{1}{2}$ B II' section (measures 25-28) and a 'B III' section (measures 29-32). The fifth system (measures 33-40) includes a 'ritard.' marking over measures 34-36 and a 'B VIII' section (measures 37-40). The final system (measures 41-48) is marked 'a tempo' and contains a 'B III' section (measures 41-48). The score is heavily annotated with fingerings (numbers 1-5), slurs, and dynamic markings such as 'p' (piano) and 'p.' (pianissimo).



Minueto

The musical score for "Minueto" is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score consists of six staves of music, each containing various chords and fingerings.

Staff 1: The first staff begins with a treble clef and a key signature of three sharps. It contains several measures of music, including chords labeled B IX, 1/2 BVII, 1/2 BV, 1/2 BIV, and 1/2 BII. Fingerings are indicated by numbers 1-4, and dynamics like p (piano) are marked.

Staff 2: The second staff continues the melody, featuring chords labeled B IX, 1/2 BVI, 1/2 BIII, and 1/2 BII. Fingerings and dynamics are clearly marked throughout the staff.

Staff 3: The third staff includes chords labeled B IX, 1/2 BVI, 1/2 BIII, 1/2 BV, 1/2 BIV, and BII. A measure with a triplet of eighth notes is marked with a '3' and a 'p' dynamic.

Staff 4: The fourth staff features chords labeled B VII, 1/2 BVI, 1/2 BIII, 1/2 BV, 1/2 BIV, and BII. A measure with a triplet of eighth notes is marked with a '3' and a 'p' dynamic.

Staff 5: The fifth staff includes chords labeled 1/2 BIX, B VII, and 1/2 BVII. Fingerings and dynamics are clearly marked throughout the staff.

Staff 6: The sixth staff features chords labeled 1/2 BV, 1/2 BIV, 1/2 BII, 1/2 BIV, and BIV. Fingerings and dynamics are clearly marked throughout the staff.

B VII

B VII

B II

ritard.

pp

The musical score is written for guitar in E major (three sharps). It consists of six staves. The first staff is labeled 'B VII' and contains a melodic line with a natural harmonic on the 4th fret of the 1st string, followed by a series of chords and single notes. The second staff continues the melodic line with various fretted notes and a natural harmonic. The third staff features a complex sequence of chords and single notes, with a natural harmonic on the 4th fret of the 1st string. The fourth staff is a melodic line with a natural harmonic on the 4th fret of the 1st string. The fifth staff is a melodic line with a natural harmonic on the 4th fret of the 1st string. The sixth staff is labeled 'B II' and contains a melodic line with a natural harmonic on the 4th fret of the 1st string. The final section is marked 'ritard.' and 'pp' (pianissimo).

Pepita

⑥ = RE

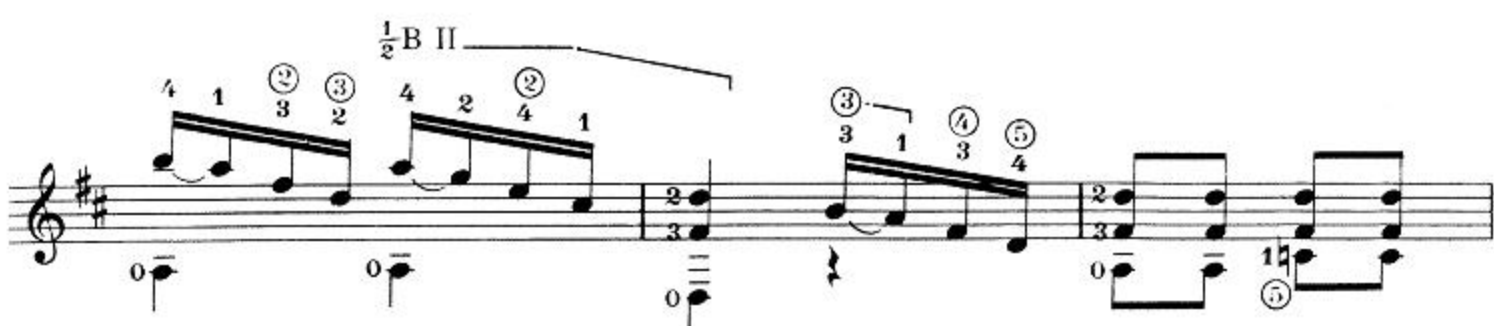
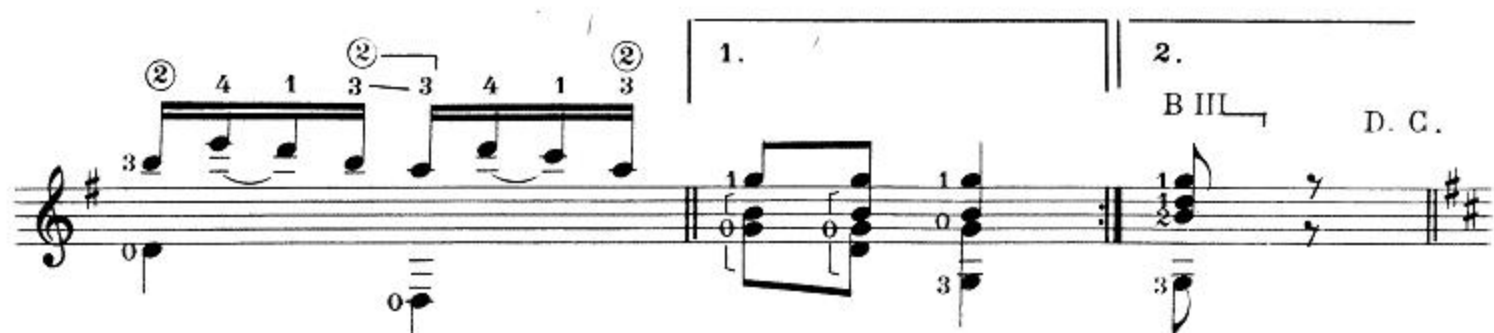
1. $\frac{1}{2}$ B II

2. $\frac{1}{2}$ B II

3. $\frac{1}{2}$ B V

4. $\frac{1}{2}$ B VII

5. B V



Rosita

⑥ = RE

BV

BII

ARM. 12

2. 1/2 BII

BVII

1/2 B VII

1/2 B X

ARM. 12

FINE

B III

1/2 B VI

BVII

1/2 B III

D. C.
al FINE

Sueño

Allegretto

m i m i m i

rit.

a tempo

rit. FINE

a tempo $\frac{1}{2} B V$ BIII

rit.

rit. $\frac{1}{2} B L$ D. C. al FINE

BIII

ARM. 7

Tango

⑥ = RE
⑤ = SOL

$\frac{1}{2}$ B III

$\frac{1}{2}$ B III

ARM 12

p marcato



ben cantato



V a l s

⑥ = RE

$\frac{1}{2}$ B VII

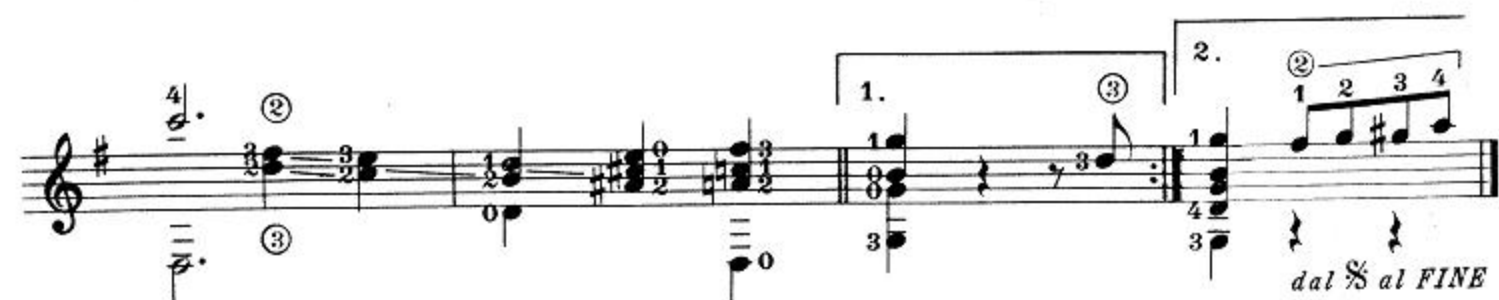
$\frac{1}{2}$ B II

1. $\frac{1}{2}$ B V

2. $\frac{1}{2}$ B II

ARM. 7

ARM. 7



Malagueña

p *poco* *a* *poco* *crescendo*

f *m* *f*

COPLA

B I

Musical score for Malagueña, featuring guitar notation with fret numbers and fingerings across eight staves. The score includes dynamic markings (*p*, *f*, *m*) and performance instructions (*poco*, *a*, *crescendo*). The piece is in 3/4 time and features a key signature of one sharp (F#). The notation includes various guitar-specific symbols such as natural harmonics (0), fret numbers (1-4), and fingerings (1-4). The score is divided into sections labeled COPLA and B I.

This page of musical notation for guitar includes ten staves of music. The notation is written in treble clef and includes various musical symbols and techniques:

- Staff 1:** Features a *p* (piano) dynamic marking. Fingerings are indicated by circled numbers 1-4. A triplet of eighth notes is marked with a '3'.
- Staff 2:** Continues the melodic line with various fingerings and a triplet of eighth notes.
- Staff 3:** Includes a section labeled **B I**. It features a *f* (forte) dynamic marking and a triplet of eighth notes.
- Staff 4:** Includes a section labeled **COPLA**. It features a *p* (piano) dynamic marking and a triplet of eighth notes.
- Staff 5:** Includes a section labeled **B III** and **1/2 B IV**. It features a *p* (piano) dynamic marking and a triplet of eighth notes.
- Staff 6:** Features a *f* (forte) dynamic marking and a triplet of eighth notes.
- Staff 7:** Continues the melodic line with various fingerings and a triplet of eighth notes.
- Staff 8:** Continues the melodic line with various fingerings and a triplet of eighth notes.
- Staff 9:** Continues the melodic line with various fingerings and a triplet of eighth notes.
- Staff 10:** Continues the melodic line with various fingerings and a triplet of eighth notes.

Paquito

[illegible]

Isabel

Vals —

$\frac{1}{2}$ B VII

B V

$\frac{1}{2}$ B II

B VII

$\frac{1}{2}$ B VII

$\frac{1}{2}$ B V

$\frac{1}{2}$ B II

solo 1ª v.

$\frac{1}{2}$ B V

B VII

$\frac{1}{2}$ B V

$\frac{1}{2}$ B V

$\frac{1}{2}$ B VII

solo 2ª v.

FRANCISCO TARREGA

7 PRELUDES

FOR GUITAR

Revised and Fingered
by
Eythor Thorlaksson

The Guitar School - Iceland

www.eythorsson.com.

PRELUDE

(In D Minor)

Francisco Tarrega

Moderato

⑥ = D *p*

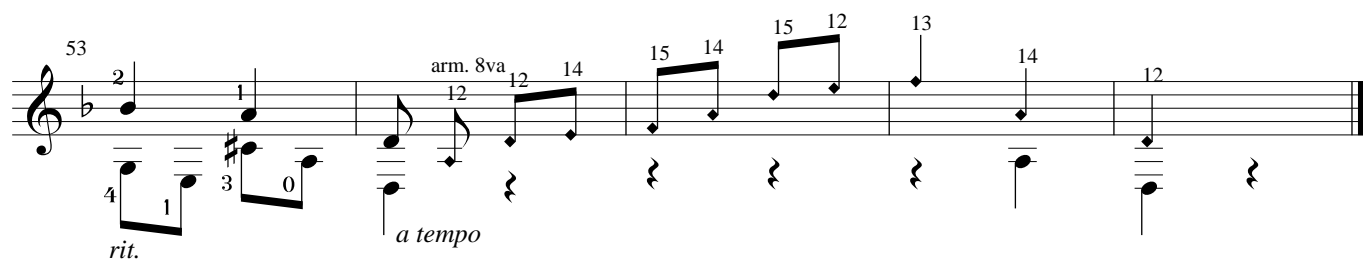
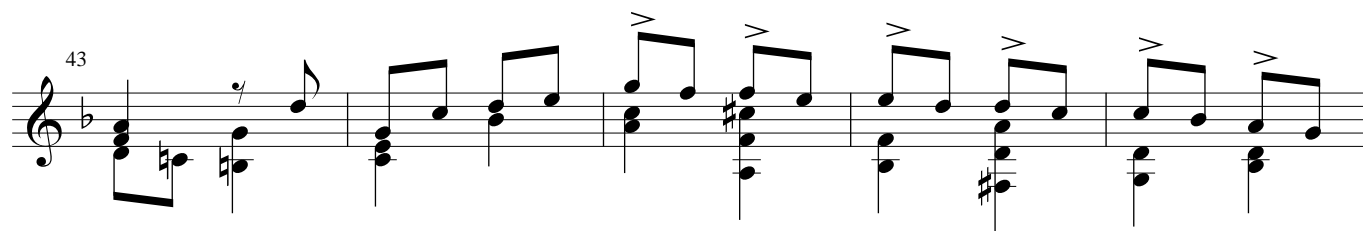
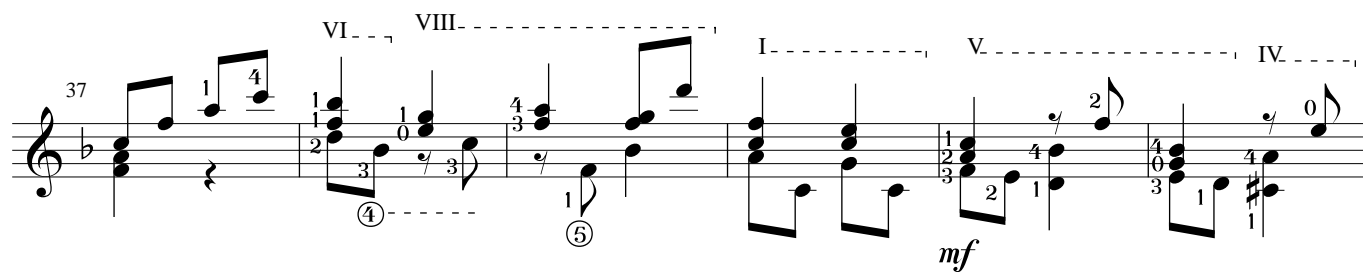
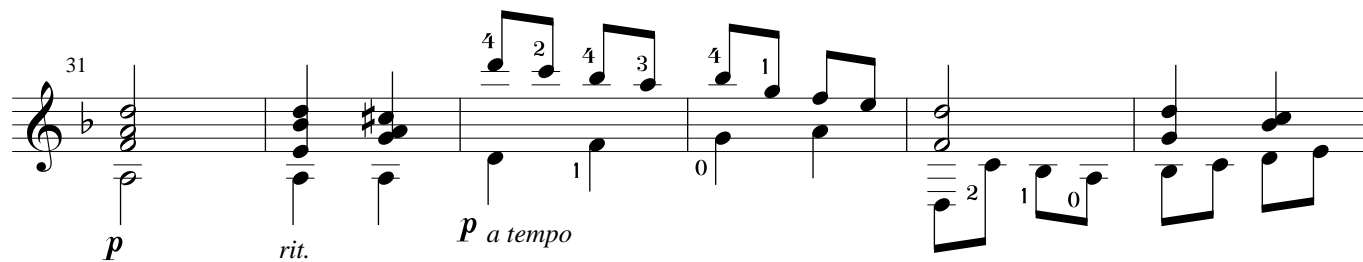
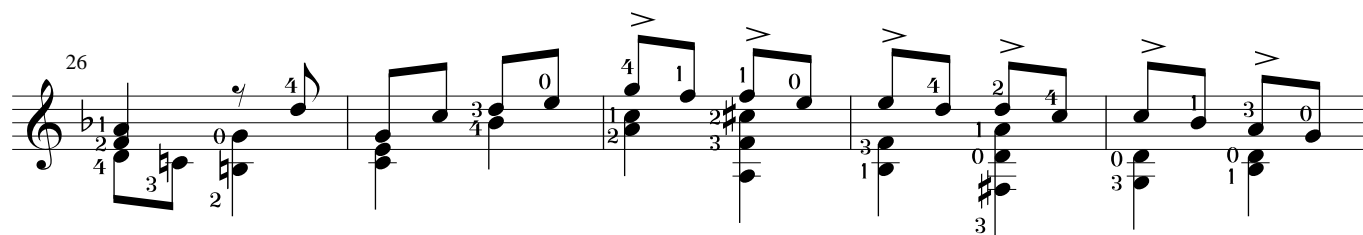
VI. VIII. I. V. IV.

mf

11

16 *p* *rit.* *a tempo* III. V. *cresc.*

21 *mf* I. V. IV. *f*



PRELUDE

(In E Major)

Francisco Tarrega

Andante sostenuto

mf

f

p

cresc.

rit.

mf *a tempo*

p

The second system of the musical score for 'The Little Boat' begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'a tempo'. The system contains two staves. The upper staff features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff provides harmonic support with chords and single notes. Fingerings are indicated by circled numbers 1 through 4. A 'ten.' (tenuto) marking is present under a note in the lower staff. The system concludes with a double bar line.

25 VII. IX. II.

p

cresc.

VII-----, IX

30 4 3 1 2 3 4 2 3 1 2 3 4

④ *cresc.* *mf* *p*

36 2 3 4 0 3

42 2 3 4 1 0 3 1

cresc. *mf* 1

48 4 0 3 2 2 4

p

VII-----, IX

54 4 3 1 2 3 4

cresc. *mf* *p*

III-----

VII-----, IX

60 4 3 1 2 3 4

cresc. *mf*

PRELUDE

(In A Minor)

Francisco Tarrega

Andante

The musical score for the Prelude in A Minor by Francisco Tarrega, page 8, is presented in 3/4 time. The key signature is A minor. The tempo is marked Andante. The score consists of six staves of music, each containing various musical notations including notes, rests, and fingering numbers (0-5). The dynamics are marked as *mf* (mezzo-forte), *poco rit.* (a little slower), *a tempo* (return to original tempo), and *f* (forte). Roman numeral markings (V, III, II, IV, VI, VIII) are placed above the staves, indicating specific chords or sections. The score is written for a single melodic line on a treble clef.

The first system of the musical score for 'The Little Boat' is shown. It features a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The score begins with a measure containing a quarter note G4 (fingered 1) and a dotted quarter note A4 (fingered 2). This is followed by a measure with a quarter note B4 (fingered 3) and a dotted quarter note C5 (fingered 4). The next measure contains a quarter note D5 (fingered 1) and a dotted quarter note E5 (fingered 2). The fourth measure is a whole note F#5 (fingered 1). The fifth measure contains a quarter note G#5 (fingered 2) and a dotted quarter note A5 (fingered 3). The sixth measure contains a quarter note B5 (fingered 3) and a dotted quarter note C6 (fingered 4). The seventh measure contains a quarter note D6 (fingered 2) and a dotted quarter note E6 (fingered 3). The eighth measure contains a quarter note F#6 (fingered 4) and a dotted quarter note G6 (fingered 0). The ninth measure contains a quarter note A6 (fingered 3) and a dotted quarter note B6 (fingered 4). The tenth measure contains a quarter note C7 (fingered 0) and a dotted quarter note D7 (fingered 3). The eleventh measure contains a quarter note E7 (fingered 2) and a dotted quarter note F#7 (fingered 4). The twelfth measure contains a quarter note G7 (fingered 1) and a dotted quarter note A7 (fingered 2). The thirteenth measure contains a quarter note B7 (fingered 3) and a dotted quarter note C8 (fingered 4). The fourteenth measure contains a quarter note D8 (fingered 2) and a dotted quarter note E8 (fingered 3). The fifteenth measure contains a quarter note F#8 (fingered 4) and a dotted quarter note G8 (fingered 0). The sixteenth measure contains a quarter note A8 (fingered 3) and a dotted quarter note B8 (fingered 4). The seventeenth measure contains a quarter note C9 (fingered 0) and a dotted quarter note D9 (fingered 3). The eighteenth measure contains a quarter note E9 (fingered 2) and a dotted quarter note F#9 (fingered 4). The nineteenth measure contains a quarter note G9 (fingered 1) and a dotted quarter note A9 (fingered 2). The twentieth measure contains a quarter note B9 (fingered 3) and a dotted quarter note C10 (fingered 4). The twenty-first measure contains a quarter note D10 (fingered 2) and a dotted quarter note E10 (fingered 3). The twenty-second measure contains a quarter note F#10 (fingered 4) and a dotted quarter note G10 (fingered 0). The twenty-third measure contains a quarter note A10 (fingered 3) and a dotted quarter note B10 (fingered 4). The twenty-fourth measure contains a quarter note C11 (fingered 0) and a dotted quarter note D11 (fingered 3). The twenty-fifth measure contains a quarter note E11 (fingered 2) and a dotted quarter note F#11 (fingered 4). The twenty-sixth measure contains a quarter note G11 (fingered 1) and a dotted quarter note A11 (fingered 2). The twenty-seventh measure contains a quarter note B11 (fingered 3) and a dotted quarter note C12 (fingered 4). The twenty-eighth measure contains a quarter note D12 (fingered 2) and a dotted quarter note E12 (fingered 3). The twenty-ninth measure contains a quarter note F#12 (fingered 4) and a dotted quarter note G12 (fingered 0). The thirtieth measure contains a quarter note A12 (fingered 3) and a dotted quarter note B12 (fingered 4). The thirty-first measure contains a quarter note C13 (fingered 0) and a dotted quarter note D13 (fingered 3). The thirty-second measure contains a quarter note E13 (fingered 2) and a dotted quarter note F#13 (fingered 4). The thirty-third measure contains a quarter note G13 (fingered 1) and a dotted quarter note A13 (fingered 2). The thirty-fourth measure contains a quarter note B13 (fingered 3) and a dotted quarter note C14 (fingered 4). The thirty-fifth measure contains a quarter note D14 (fingered 2) and a dotted quarter note E14 (fingered 3). The thirty-sixth measure contains a quarter note F#14 (fingered 4) and a dotted quarter note G14 (fingered 0). The thirty-seventh measure contains a quarter note A14 (fingered 3) and a dotted quarter note B14 (fingered 4). The thirty-eighth measure contains a quarter note C15 (fingered 0) and a dotted quarter note D15 (fingered 3). The thirty-ninth measure contains a quarter note E15 (fingered 2) and a dotted quarter note F#15 (fingered 4). The fortieth measure contains a quarter note G15 (fingered 1) and a dotted quarter note A15 (fingered 2). The forty-first measure contains a quarter note B15 (fingered 3) and a dotted quarter note C16 (fingered 4). The forty-second measure contains a quarter note D16 (fingered 2) and a dotted quarter note E16 (fingered 3). The forty-third measure contains a quarter note F#16 (fingered 4) and a dotted quarter note G16 (fingered 0). The forty-fourth measure contains a quarter note A16 (fingered 3) and a dotted quarter note B16 (fingered 4). The forty-fifth measure contains a quarter note C17 (fingered 0) and a dotted quarter note D17 (fingered 3). The forty-sixth measure contains a quarter note E17 (fingered 2) and a dotted quarter note F#17 (fingered 4). The forty-seventh measure contains a quarter note G17 (fingered 1) and a dotted quarter note A17 (fingered 2). The forty-eighth measure contains a quarter note B17 (fingered 3) and a dotted quarter note C18 (fingered 4). The forty-ninth measure contains a quarter note D18 (fingered 2) and a dotted quarter note E18 (fingered 3). The fiftieth measure contains a quarter note F#18 (fingered 4) and a dotted quarter note G18 (fingered 0). The fifty-first measure contains a quarter note A18 (fingered 3) and a dotted quarter note B18 (fingered 4). The fifty-second measure contains a quarter note C19 (fingered 0) and a dotted quarter note D19 (fingered 3). The fifty-third measure contains a quarter note E19 (fingered 2) and a dotted quarter note F#19 (fingered 4). The fifty-fourth measure contains a quarter note G19 (fingered 1) and a dotted quarter note A19 (fingered 2). The fifty-fifth measure contains a quarter note B19 (fingered 3) and a dotted quarter note C20 (fingered 4). The fifty-sixth measure contains a quarter note D20 (fingered 2) and a dotted quarter note E20 (fingered 3). The fifty-seventh measure contains a quarter note F#20 (fingered 4) and a dotted quarter note G20 (fingered 0). The fifty-eighth measure contains a quarter note A20 (fingered 3) and a dotted quarter note B20 (fingered 4). The fifty-ninth measure contains a quarter note C21 (fingered 0) and a dotted quarter note D21 (fingered 3). The sixtieth measure contains a quarter note E21 (fingered 2) and a dotted quarter note F#21 (fingered 4). The sixty-first measure contains a quarter note G21 (fingered 1) and a dotted quarter note A21 (fingered 2). The sixty-second measure contains a quarter note B21 (fingered 3) and a dotted quarter note C22 (fingered 4). The sixty-third measure contains a quarter note D22 (fingered 2) and a dotted quarter note E22 (fingered 3). The sixty-fourth measure contains a quarter note F#22 (fingered 4) and a dotted quarter note G22 (fingered 0). The sixty-fifth measure contains a quarter note A22 (fingered 3) and a dotted quarter note B22 (fingered 4). The sixty-sixth measure contains a quarter note C23 (fingered 0) and a dotted quarter note D23 (fingered 3). The sixty-seventh measure contains a quarter note E23 (fingered 2) and a dotted quarter note F#23 (fingered 4). The sixty-eighth measure contains a quarter note G23 (fingered 1) and a dotted quarter note A23 (fingered 2). The sixty-ninth measure contains a quarter note B23 (fingered 3) and a dotted quarter note C24 (fingered 4). The seventieth measure contains a quarter note D24 (fingered 2) and a dotted quarter note E24 (fingered 3). The seventy-first measure contains a quarter note F#24 (fingered 4) and a dotted quarter note G24 (fingered 0). The seventy-second measure contains a quarter note A24 (fingered 3) and a dotted quarter note B24 (fingered 4). The seventy-third measure contains a quarter note C25 (fingered 0) and a dotted quarter note D25 (fingered 3). The seventy-fourth measure contains a quarter note E25 (fingered 2) and a dotted quarter note F#25 (fingered 4). The seventy-fifth measure contains a quarter note G25 (fingered 1) and a dotted quarter note A25 (fingered 2). The seventy-sixth measure contains a quarter note B25 (fingered 3) and a dotted quarter note C26 (fingered 4). The seventy-seventh measure contains a quarter note D26 (fingered 2) and a dotted quarter note E26 (fingered 3). The seventy-eighth measure contains a quarter note F#26 (fingered 4) and a dotted quarter note G26 (fingered 0). The seventy-ninth measure contains a quarter note A26 (fingered 3) and a dotted quarter note B26 (fingered 4). The eightieth measure contains a quarter note C27 (fingered 0) and a dotted quarter note D27 (fingered 3). The eighty-first measure contains a quarter note E27 (fingered 2) and a dotted quarter note F#27 (fingered 4). The eighty-second measure contains a quarter note G27 (fingered 1) and a dotted quarter note A27 (fingered 2). The eighty-third measure contains a quarter note B27 (fingered 3) and a dotted quarter note C28 (fingered 4). The eighty-fourth measure contains a quarter note D28 (fingered 2) and a dotted quarter note E28 (fingered 3). The eighty-fifth measure contains a quarter note F#28 (fingered 4) and a dotted quarter note G28 (fingered 0). The eighty-sixth measure contains a quarter note A28 (fingered 3) and a dotted quarter note B28 (fingered 4). The eighty-seventh measure contains a quarter note C29 (fingered 0) and a dotted quarter note D29 (fingered 3). The eighty-eighth measure contains a quarter note E29 (fingered 2) and a dotted quarter note F#29 (fingered 4). The eighty-ninth measure contains a quarter note G29 (fingered 1) and a dotted quarter note A29 (fingered 2). The ninetyth measure contains a quarter note B29 (fingered 3) and a dotted quarter note C30 (fingered 4). The ninety-first measure contains a quarter note D30 (fingered 2) and a dotted quarter note E30 (fingered 3). The ninety-second measure contains a quarter note F#30 (fingered 4) and a dotted quarter note G30 (fingered 0). The ninety-third measure contains a quarter note A30 (fingered 3) and a dotted quarter note B30 (fingered 4). The ninety-fourth measure contains a quarter note C31 (fingered 0) and a dotted quarter note D31 (fingered 3). The ninety-fifth measure contains a quarter note E31 (fingered 2) and a dotted quarter note F#31 (fingered 4). The ninety-sixth measure contains a quarter note G31 (fingered 1) and a dotted quarter note A31 (fingered 2). The ninety-seventh measure contains a quarter note B31 (fingered 3) and a dotted quarter note C32 (fingered 4). The ninety-eighth measure contains a quarter note D32 (fingered 2) and a dotted quarter note E32 (fingered 3). The ninety-ninth measure contains a quarter note F#32 (fingered 4) and a dotted quarter note G32 (fingered 0). The hundredth measure contains a quarter note A32 (fingered 3) and a dotted quarter note B32 (fingered 4). The hundred and first measure contains a quarter note C33 (fingered 0) and a dotted quarter note D33 (fingered 3). The hundred and second measure contains a quarter note E33 (fingered 2) and a dotted quarter note F#33 (fingered 4). The hundred and third measure contains a quarter note G33 (fingered 1) and a dotted quarter note A33 (fingered 2). The hundred and fourth measure contains a quarter note B33 (fingered 3) and a dotted quarter note C34 (fingered 4). The hundred and fifth measure contains a quarter note D34 (fingered 2) and a dotted quarter note E34 (fingered 3). The hundred and sixth measure contains a quarter note F#34 (fingered 4) and a dotted quarter note G34 (fingered 0). The hundred and seventh measure contains a quarter note A34 (fingered 3) and a dotted quarter note B34 (fingered 4). The hundred and eighth measure contains a quarter note C35 (fingered 0) and a dotted quarter note D35 (fingered 3). The hundred and ninth measure contains a quarter note E35 (fingered 2) and a dotted quarter note F#35 (fingered 4). The hundred and tenth measure contains a quarter note G35 (fingered 1) and a dotted quarter note A35 (fingered 2). The hundred and eleventh measure contains a quarter note B35 (fingered 3) and a dotted quarter note C36 (fingered 4). The hundred and twelfth measure contains a quarter note D36 (fingered 2) and a dotted quarter note E36 (fingered 3). The hundred and thirteenth measure contains a quarter note F#36 (fingered 4) and a dotted quarter note G36 (fingered 0). The hundred and fourteenth measure contains a quarter note A36 (fingered 3) and a dotted quarter note B36 (fingered 4). The hundred and fifteenth measure contains a quarter note C37 (fingered 0) and a dotted quarter note D37 (fingered 3). The hundred and sixteenth measure contains a quarter note E37 (fingered 2) and a dotted quarter note F#37 (fingered 4). The hundred and seventeenth measure contains a quarter note G37 (fingered 1) and a dotted quarter note A37 (fingered 2). The hundred and eighteenth measure contains a quarter note B37 (fingered 3) and a dotted quarter note C38 (fingered 4). The hundred and nineteenth measure contains a quarter note D38 (fingered 2) and a dotted quarter note E38 (fingered 3). The hundred and twentieth measure contains a quarter note F#38 (fingered 4) and a dotted quarter note G38 (fingered 0). The hundred and twenty-first measure contains a quarter note A38 (fingered 3) and a dotted quarter note B38 (fingered 4). The hundred and twenty-second measure contains a quarter note C39 (fingered 0) and a dotted quarter note D39 (fingered 3). The hundred and twenty-third measure contains a quarter note E39 (fingered 2) and a dotted quarter note F#39 (fingered 4). The hundred and twenty-fourth measure contains a quarter note G39 (fingered 1) and a dotted quarter note A39 (fingered 2). The hundred and twenty-fifth measure contains a quarter note B39 (fingered 3) and a dotted quarter note C40 (fingered 4). The hundred and twenty-sixth measure contains a quarter note D40 (fingered 2) and a dotted quarter note E40 (fingered 3). The hundred and twenty-seventh measure contains a quarter note F#40 (fingered 4) and a dotted quarter note G40 (fingered 0). The hundred

[illegible]

VI. V. II.

29 4 1 2 2 1 3 2 3 0 1 1 4 3 1 1

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score starts with a measure containing a whole note chord of F#4 and C5, with a finger number '32' above the F#4. This is followed by a series of eighth and sixteenth notes, some beamed together, with finger numbers 1, 2, 3, and 4 indicated. A dynamic marking of *mf* (mezzo-forte) appears below the staff. The system concludes with a measure containing a whole note chord of F#4 and C5, with a finger number '1' above the F#4.

PRELUDE

(In E Major)

Francisco Tarrega

Allegro

1 *mf* IX VII IV IV.

7 IX VII VI IV II.

14 rit. *p* *mf a tempo* VII XI XII XI VII.

21 *p* rit. *a tempo* VII XI XII XI VIII IX VIII IX VII IV II IV VIII.

27 *f* rit. VII IX VII IV IV.

33 *mf a tempo* VII IX VII IV IV.

40

IX-----, VII VI IV-----, II-----

f

Musical staff 40-46: Treble clef, key of D major (F#, C#, G#). Measures 40-46. Chord symbols: IX, VII VI IV, II. Dynamics: *f*.

47

IV-----

rit. *p a tempo*

Musical staff 47-52: Treble clef, key of D major. Measures 47-52. Chord symbol: IV. Dynamics: *rit.*, *p a tempo*. Fingering: 1, 2, 1, 3, 1, 1, 2, 3, 1, 4, 3, 1.

53

IV-----

Musical staff 53-57: Treble clef, key of D major. Measures 53-57. Chord symbol: IV. Fingering: 3, 1, 2, 4, 0, 3, 2, 1, 4, 2, 1, 3, 1, 2, 1, 4, 3, 1.

58

f

Musical staff 58-63: Treble clef, key of D major. Measures 58-63. Chord symbol: IV. Dynamics: *f*. Fingering: 1, 2, 3, 0, 4, 0, 3, 2, 1, 4, 2, 1, 3, 1, 2, 1, 4, 3, 1.

64

IX-----, VII IV-----, 1

rit. *mf a tempo*

Musical staff 64-69: Treble clef, key of D major. Measures 64-69. Chord symbols: IX, VII IV. Dynamics: *rit.*, *mf a tempo*. Fingering: 3, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.

70

IV-----, IX-----

Musical staff 70-75: Treble clef, key of D major. Measures 70-75. Chord symbols: IV, IX. Fingering: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.

76

VII VI IV-----, II-----

f *rit.* *p*

Musical staff 76-81: Treble clef, key of D major. Measures 76-81. Chord symbols: VII VI IV, II. Dynamics: *f*, *rit.*, *p*. Fingering: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.

PRELUDE

(In A Major)

Francisco Tarrega

Andante

VII. V. V. II.

1 *p* ④ ③ ④ 3

6 ⑥ *cresc.* *mf*

11 VII. VIII. IX. VII.

16 X. XI. IX.

21 V. III. II. IV. II.

26

30

p

35

IV

II

40

VII

44

VIII

IX

VII

X

mf

48

XI

IX

V

III

53

II

IV

II

57

ENDECHA - OREMUS

(Preludes in D Minor)

Francisco Tarrega

Andante

III, I

20

mf

23

1. 2.

VII V

26

p

30

33

mf

III I

36

p *pp*



FRANCISCO TÁRREGA

Música para Guitarra



OBRAS ESCOGIDAS

89

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ANDANTE

(HAYDN)

Francisco Tárrega

6 en Re

Ca 2^a

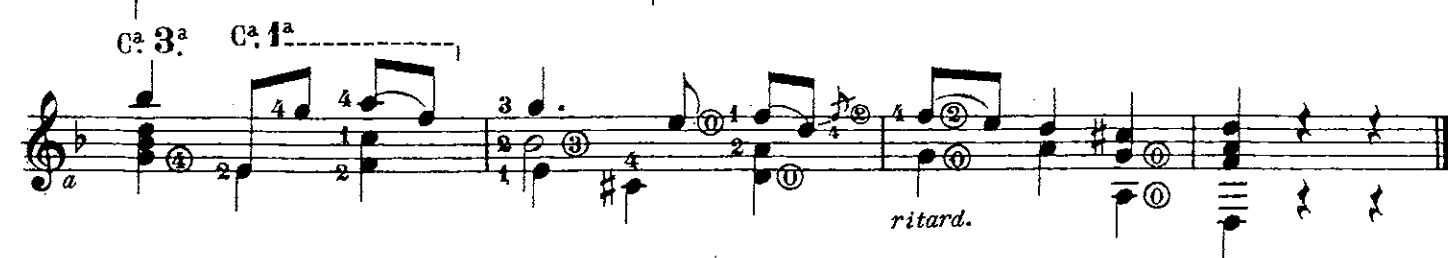
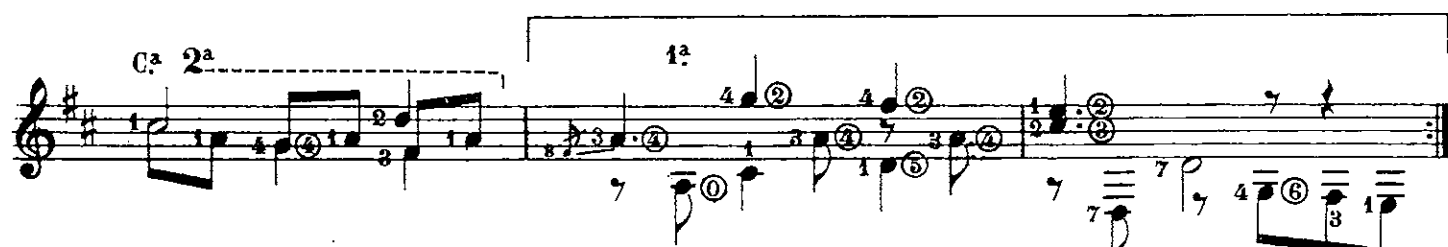
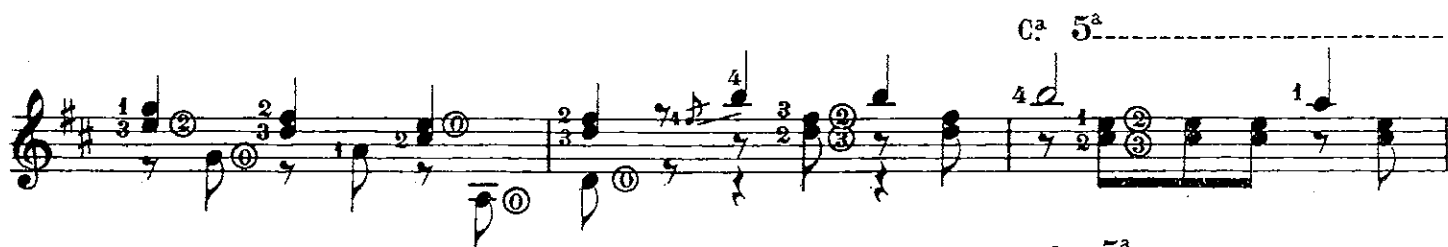
Ca 3^a Ca 5^a Ca 3^a Ca 1^a

Ca 1^a Ca 1^a

Ca 5^a Ca 3^a Ca 1^a Ca 8^a Ca 7^a Ca 5^a Ca 3^a Ca 1^a

ritard.

Ca 2^a Ca 2^a





Francisco Tárrega

JOSÉ MIGUEL MORENO

guitarra romántica, guitarra postromántica

Guitarra clásico-romántica construida por Lourdes Uncilla en Madrid en el año 1986, según Petit Jean l'Ainé,
París ca. 1800

Guitarra postromántica construida por José Miguel Moreno, Lourdes Uncilla y Benito Aguado en Madrid en el
año 1986, según una guitarra anónima española ca. 1880



Grabación realizada en Villa Consuelo, San Lorenzo de El Escorial, en junio de 1996

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Victoria and Albert Museum, Londres

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LA GUITARRA ESPAÑOLA (1818-1918)

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Fernando Sor (1778-1839)

Introduction et variations sur l'air: Malborough (op. 28)

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3	Variation I	1:04
4	Variation II	3:04
5	Variation III	1:11
6	Variation IV	2:02
7	Variation V	2:37
8	Andantino en Re menor (<i>Six Divertimenti</i> , op. 2)	3:30

Johann Kaspar Mertz (1806-1856)

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10	Lied ohne Worte (<i>Bardenklänge</i>)	4:33



II. GUITARRA POSTROMÁNTICA

Francisco Tárrega (1852-1909)

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Miguel Llobet (1875-1938)

Canciones populares catalanas

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Francisco Tárrega

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LA GUITARRA ESPAÑOLA (1818-1918)

¿Qué suponen cien años en la historia de un instrumento? Normalmente un enriquecimiento, una evolución, la consagración de intérpretes y escuelas. Tratándose de la guitarra, cuya historia nos enseña su incómoda posición en el filo estrecho de la aceptación como instrumento capacitado para el arte, cien años suponen alabanzas, olvidos, abandonos, fanatismos e injusticias. Si esos cien años se sitúan, por añadidura, prácticamente a lo largo de un siglo de convulsiones, como ocurre en el período que esta grabación ilustra, y además se producen importantes cambios organológicos en el instrumento, pronto nos daremos cuenta de las enormes diferencias entre las épocas de los dos gigantes que dominan los extremos de este periplo: Fernando Sor y Francisco Tárrega.

Si alrededor de 1818, poco después de la incómoda estancia parisina que siguió a su forzada salida de España, Sor comienza en Londres su ascensión en la escalada de la fama con la publicación de los *Six Divertimenti op. 2*, al que pertenece el *Andantino en re menor*, es en 1918, no habiéndose aún apagado los recuerdos de las comuniones íntimas de Tárrega con el arte, cuando uno de sus principales discípulos, Miguel Llobet, publica *La Filadora*, perteneciente a su ciclo de *Canciones Populares Catalanas*. Estas dos fechas, tan simbólicas como certeras, conocen la plenitud del

instrumento clásico, es decir la consolidación de la guitarra de seis órdenes simples utilizada por Sor, Giuliani y Aguado; encierran también la búsqueda, impulsada por el romanticismo, de nuevas y más potentes sonoridades que se concretan en los cambios organológicos introducidos por Antonio de Torres, artífice del tipo de instrumento usado por Arcas (el primer intérprete que utilizó esta nueva guitarra, muy significativamente bautizada con el nombre de «la leona»), Tárrega y Llobet; estas fechas marcan, al fin y al cabo, la extensa época romántica, que en España se resiste a desaparecer con la aparición de la moda alhambrista, pero que termina cediendo ante la era mecanicista, dominada por un nuevo tipo de intérprete, con la guitarra ya introducida en los círculos filarmónicos habituales, que se concreta en la figura de Andrés Segovia.

Fernando Sor (1778-1839), que había sido niño prodigio, que había gozado de una solidísima formación como escolano en el monasterio de Montserrat, pertenecía a ese grupo de seres que, dotados de un talento excepcional, se afiliaban en las líneas del racionalismo y eran capaces de erigir un monumental sistema partiendo del autodidactismo. Ese racionalismo puro que se deja entrever constantemente en las líneas de su magnífico *Método para la Guitarra* de 1830 es el que le permite construir una técnica instrumental nueva perfectamente hilada con los principios

musicales y artísticos. Puesto que nada confiaba a la experiencia, sin haber razonado y sopesado las actuaciones y sus consecuencias, trabajó con un esqueleto humano para saber cómo eran las relaciones entre los movimientos y las articulaciones, estudió tratados de anatomía y su propio cuerpo, atento a evitar, cuando tocaba la guitarra, las incomodidades, las tensiones, las posiciones forzadas que delataran un desvío respecto a lo natural. Al leer las sabias recomendaciones que dispensa al que quiere instruirse en el arte de acompañar con la guitarra y observar la meticulosidad con que realiza las reducciones de las grandes obras orquestales, entendemos cómo en Sor una pieza de reducidas dimensiones como el *Andantino op. 2* es una obra de arte. Fernando Sor representa, quizá como nunca se ha vuelto a dar, la perfecta simbiosis entre lo musical y lo instrumental, ya que halla en la guitarra el medio natural para desarrollar sus altísimos conocimientos musicales.

La vida de Fernando Sor fue bastante turbulenta. Políticamente comprometido con la causa liberal, participó en España en la Guerra de la Independencia, tras la cual se ve obligado a abandonar el país acusado de afrancesamiento. Tras una breve estancia en París (1813-1815), y no demasiado satisfecho del ambiente musical, se instala en Londres (1815-1822/3), donde sí gozará de una alta reputación. Unido sentimentalmente a una bailarina, emprende un viaje

a Rusia, donde permanecerá con gran éxito hasta 1826/7, época en la que regresa a París, permaneciendo en esta ciudad hasta su muerte.

Las *Variaciones op. 28 (Malbroug)* fueron publicadas en 1827, poco después de su vuelta de Rusia. La obra carece de dedicatoria y aparece en un momento de cierta amargura en la vida de Sor, una vez finalizada su relación sentimental con la bailarina Félicité Hullin, cuando, quizá sumido en el desencanto, comienza las por otra parte infructuosas gestiones que le permitieran su vuelta a España. Es un momento en que se siente atacado por sus colegas franceses, que atribuyen a su música una gravedad de tipo alemán o ruso incompatible con el desenfado festivo que pide el público, y sus ideas son objeto de censuras ineptas. Quizá sea por ello que se puedan observar ciertas diferencias de concepto si comparamos esta obra con las *Variaciones op. 9*, sobre un tema de *La Flauta Mágica* de Mozart¹. Mientras aquí el tratamiento del tema es exultante, desbordando entusiasmo (curiosamente datan de 1821, época en la que comienza su relación con la citada Félicité Hullin), en las *Variaciones op. 28, Malbroug va a la guerra*, la melancolía invade la pieza a pesar de la indicación *Allegretto* en el tema, dándose el caso de ser la única obra de tema con variaciones en la producción de Sor en la que la coda, en lugar de ser la habitual muestra de habilidad y brillante técnica instrumental, sorprende

ofreciendo la indicación *Lento* con el tema presentado en armónicos, sumiso en una negrura que quizá en esos momentos también invadía la cabeza del compositor. En modo alguno estas variaciones (de las mejores de su producción) se adaptan al esquema imperante que él mismo ironiza en su método: «... Tomará (el autor) un aire de moda: establecerá para el tema un bajo hecho por las cuerdas al aire...; el motivo subdividido en notas de la mitad de valor será la primera variación, en tresillos la segunda. Hará un fragmento del mismo número de compases del tema, que llamará “menor”... este menor debe ser tocado un poco lentamente, para hacer sentir el contraste producido por las grandes baterías en mayor reservadas para la “proeza” de la variación siguiente, que puede ser la última si se quiere.» Dardos envenenados contra la falta de creatividad de la mayor parte de sus colegas. Por contra, es la creatividad que Sor despliega a raudales la que le hace contravenir la norma, pero además no quiere que Malbroug, al volver de la guerra, encuentre su camino mecido por las grandes baterías en tono mayor, y, lejos de mostrar el laurel del general triunfante, plantea el tema inicial en volátiles armónicos proporcionando un ambiente de enorme pesimismo.

Qué distintos los mundos vividos por Sor y por Tárrega y qué diferentes sus formas de proceder. Lo que en Sor es razonamiento y método científico, es en Tárrega apasionamiento y método empírico.

A pesar de que sea un autor archigrabado, sabemos realmente poco de Francisco Tárrega (1852-1909). La inconcreción de su proyectado método para guitarra no nos permite actualmente reflexionar sobre su proceder instrumental, y su legión de seguidores, sin duda vencidos por el influjo de su atrayente personalidad, han mitificado y engrandecido su figura envolviendo su quehacer en una leyenda difícil de aprehender en su justa medida. Si Sor vivió e influyó en el gran mundo del arte, Tárrega vivió el pequeño mundo de la guitarra, en un momento además en que ese mundo estaba miniaturizado y el instrumento, denostado, luchaba por desplegar las alas del vuelo artístico al amparo de la burguesía. Tárrega no quiere o no puede ser el gran concertista de la guitarra tal como lo es Sarasate del violín. Él no es el intérprete de fulgurante carrera internacional. Sus conciertos en el extranjero son pocos y espaciados, y si nos atenemos a los comentarios emitidos por sus biógrafos, incómodos para nuestro artista. Tárrega prefiere la audición íntima, reservada a un grupo de discípulos y admiradores de culto, donde se vive el ambiente de un romanticismo exacerbado, apasionado, que roza el misticismo. Queremos encontrar las razones de esta voluntaria reclusión en el hecho de que quizá Tárrega aborreciera los programas imperantes en una época en la que el público sólo disponía de una incipiente cultura musical e imponía a los intérpretes unas selecciones de piezas

en las que forzosamente tenían que figurar fantasías sobre aires de moda, obras de fuerte pero vacío virtuosismo instrumental y piezas de carácter nacional. Por contra, casi podemos asegurar que en los conciertos privados, arropado por un pequeño auditorio conocedor y entusiasta de su arte, Tárrega desplegara aquella parte de su producción en la que anidaba la expresión más íntima: los preludios, las mazurcas, las transcripciones de sus clásicos favoritos... y, siguiendo los testimonios que algunos de los concelebrantes de aquellas sectarias audiciones dejaron escritos (Mestres, Manén, Pujol), sabemos que las interpretaciones eran tan impecables y el concepto artístico tan alto, que frecuentemente planeaba el éxtasis colectivo sobre la concurrencia. Es de suponer que la selección realizada por José Miguel Moreno para la presente grabación sea un reflejo de una de aquellas audiciones íntimas.

No hay ambición formal en la música de Tárrega. Las fantasías sobre temas de ópera (no sujetas a ningún rigor estructural) y las variaciones sobre temas populares (en realidad pequeños fragmentos independientes) constituyen las piezas de mayor amplitud dentro de una producción basada en piezas mucho más breves, en las que, generalmente, bastan apenas unos minutos de honda expresividad para satisfacer felizmente sus necesidades de creación. Estéticamente quedaría encuadrada en el mundo de la música de salón donde las danzas de moda han erigido

su reinado. Pero incluso cuando nuestro artista utiliza esas danzas, éstas quedan «tarreguizadas», desprovistas a menudo de su carácter danzable en beneficio de un factor melódico realmente inspirado. Sucede así en el caso de las mazurcas nominadas con nombre de mujer, *Adelita* y *Marieta* (ésta como homenaje a una de sus hijas), las que, además de no responder plenamente a la fisonomía rítmica que a esta danza se le supone, reciben la indicación de tiempo lento, lo que acentúa una naturaleza más expresiva que vigorosa. En las otras dos, *Sueño* y *Mazurca en Sol*, el puntillo de las corcheas nos acerca más al ambiente de salón, pero sus secciones centrales devuelven el sello inconfundible impregnado de nostalgia de la música de Tárrega. También dentro de la música de salón y esta vez sin menoscabo de sus lógicas propiedades, nuestro autor escribió *Paquito*, vals dedicado a su hijo, en el que consigue una pieza vital y optimista, moldeada con las características inflexiones y *tempo rubato* de la danza favorita de la burguesía.

Tanto las mazurcas como el preludio *Lágrima* y la *Pavana* se ajustan al esquema formal ABA, con sencillos cambios de modalidad entre sus secciones o bien modulaciones a tonos próximos.

Dentro del grupo de los habituales seguidores de Tárrega figuraba un aficionado inglés, Walter Leckie, de carácter excéntrico y modales imprevisibles, apasionado por todo lo típicamente español, y, por supuesto, por la guitarra, con la que vibraba ejecutando

piezas de cierta ramplonería. Con esta semblanza nos sorprende que el citado Leckie haya sido el dedicatario del *Andante sostenuto*, preludio que hace el número 5 en el catálogo realizado por Emilio Pujol, y se caracteriza por poseer un enorme carácter expresivo ya adivinado desde la primera manifestación del *tempo*. La pieza, de forma libre y dibujada sobre un ritmo suavemente punteado, posee un semblante ensañador y es una de las más inspiradas en la producción de Tárrega.

Como la mayoría de los preludios de Tárrega, *Oremus* se constituyó antes en la guitarra que en el papel, surgiendo de un momento de inspiración. El preludio refleja la emoción recibida al escuchar desde la casa de su amigo, el canónigo Manuel Gil, los rezos de los fieles provenientes de la capilla lindante. La pieza, brevísima, presenta un único motivo repetido. Es la última pieza que compuso, pocos días antes de morir, y aún con secuelas de la hemiplejía que el artista sufrió en 1906, dejándola escrita en el libro de música de Manuel Gil, de ahí su título. Otro célebre preludio de Tárrega, *Endecha*, presenta únicamente dos frases que forman una sección repetida. A pesar de esta ingenuidad formal, la pieza, de una tremenda emotividad, es capaz de transmitir la triste luctuosidad anunciada por su título.

A diferencia de su maestro Tárrega, Miguel Llobet (1875-1938) manifiesta un espíritu mucho más cosmopolita. Radicado en París, traba contacto con

Debussy, Falla, Albéniz... lo que le permite conocer de cerca las corrientes impresionistas y nacionalistas. Aunque partiendo de la técnica básica de Tárrega consigue un elevado refinamiento instrumental, su obra original es muy pequeña, dando lo mejor de sí cuando aplica ese celebrado refinamiento en la armonización de temas populares. Como Pablo Casals, que gustaba de paladear en su violoncelo *El canto de los pájaros*, y como Federico Mompou, que utiliza precisamente esta popular melodía catalana en la decimotercera entrega de su serie de *Canciones y Danzas* (curiosamente encomendada a la guitarra después de doce pianísticas), Llobet ahonda en el emotivo folklore catalán para quintaesenciar su técnica instrumental. En su colección de *Canciones Populares Catalanas* utiliza tan sólo una o dos pequeñas frases claramente estructuradas en el esquema antecedente-consecuente, y mediante su repetición en diferentes registros unas veces y con técnica de armónicos otras, con pequeñas pero trascendentales modificaciones en los acordes que atenúan o acrecientan la tensión musical, nos proporciona un tesoro de gran belleza del que *El Testament d'Amelia*, *El Noi de la Mare*, *Canço del Lladre* y *La Filadora* son sus mejores perlas. Es tan exquisito y sutil el tratamiento armónico, tan importantes los hallazgos instrumentales, que, de poder desligarlos de la melodía, constituirían por sí solos una auténtica creación.

Quiere la leyenda que la guitarra rodee la inmensa figura de Franz Schubert. Unas veces es la falta de recursos económicos quien pone en sus manos el humilde instrumento, otras la paternidad de las transcripciones de algunas de sus músicas de cámara quien desea ver en el ilustre compositor un especial interés por el instrumento. Lo cierto es que en la Viena de su época triunfaban guitarristas y compositores como Giuliani, Matiegka, Molitor o Diabelli, quien, por cierto, era el editor de Schubert. Algunas de sus canciones eran ejecutadas con acompañamiento de guitarra, una costumbre muy en boga por aquellos años y que generó una importantísima producción liderística. Pues bien, no quedando probado el por otra parte posible interés del genial compositor por el instrumento, es manifiesta la devoción de algunos guitarristas por su música. El húngaro Johann Kaspar Mertz (1806-1856) condensó en la guitarra seis de sus canciones, sobresaliendo la famosa *Ständchen* del ciclo *El Canto del Cisne*. Tárrega, por su parte, mostró interés por alguno de sus *Momentos musicales* y por el maravilloso *Adieu* que cierra esta grabación.

PAULINO GARCÍA BLANCO

1. Nota del editor. Las *Variaciones op. 9* están incluidas en el primer volumen de esta colección (GCD 920103).



Caricatura de Francisco Tárrega



Fernando Sor

THE SPANISH GUITAR (1818-1918)

What do one hundred years in the history of an instrument mean? Usually an enrichment, an evolution, the hallowing of performers and schools. In the case of the guitar, whose history shows us its uncomfortable position on the thin line of acceptance as an instrument adequate for artistic purposes, one hundred years mean praise, forgetfulness, abandon, fanaticism and injustice. If these years are, in addition, situated practically throughout a century of disturbances, as was the case with the period illustrated by this recording, and, moreover, the instrument undergoes important organological changes, we shall soon become aware of the enormous differences between the eras of the two giants who dominate the extremes of this story: Fernando Sor and Francisco Tárrega.

It was around 1818, shortly after the uncomfortable stay in Paris which followed his forced departure from Spain, that Sor began in London his ascent on the stairway of fame with the publication of the *Six Divertimenti, op. 2*, to which belongs the *Andantino in D minor*, and in 1918, not yet having erased the memories of the intimate communings of Tárrega with his art, that one of his principal disciples, Miguel Llobet, published *La Filadora*, belonging to his cycle of *Canciones Populares Catalanas*. These two dates, as symbolic as they are accurate, encompass the

apogee of the classical instrument, that is to say, the consolidation of the guitar of six single strings used by Sor, Giuliani and Aguado; they enclose too the search, propelled by romanticism, for new and more powerful sonorities which were achieved in the organological changes introduced by Antonio de Torres, a maker of the kind of instrument used by Arcas (the first performer to use this new guitar, called, highly significantly, *la leona*, the lioness), Tárrega and Llobet; finally, these dates mark the long period of romanticism, which in Spain refused to die with the appearance of the alhambrist style, but which eventually gave way to the mechanical era, dominated by a new kind of performer, with the guitar already introduced in the common music lovers' circles, epitomized by the figure of Andrés Segovia.

Fernando Sor (1778-1839), who had been a child prodigy, and who had benefitted from very solid training at the monastery of Montserrat, belonged to that group of people who, endowed with exceptional talent, allied themselves with the side of rationalism and were able to construct a monumental system entirely self-taught. This pure rationalism which may be glimpsed constantly in the lines of his magnificent *Método para la Guitarra* of 1830 is that which allows him to construct a new instrumental technique perfectly spun from musical and artistic principles. Since he never trusted experience without having reasoned and

weighed the actions and consequences, he worked with a human skeleton in order to learn what were the relations between movements and articulations, he studied treatises of anatomy and his own body, trying to avoid, when he played the guitar, the discomforts, tensions, forced positions which implied a deviation from nature. In reading the wise recommendations which he dispenses to those wishing to learn the art of accompaniment on the guitar, and observing the meticulousness with which he made his reductions of great orchestral works, we may understand how in Sor a short piece such as the *Andantino*, *op. 2*, is a work of art. Fernando Sor represents, perhaps as never been achieved since, the perfect symbiosis between the musical and the instrumental in so far as in the guitar he found the natural medium for developing his profound musical insights.

The life of Fernando Sor was quite turbulent. Politically he was involved with the liberal movement, and took part in the War of Independence in Spain, after which he was obliged to leave his country accused of sympathizing with the French. After a brief sojourn in Paris (1813-1815), whose musical life left him somewhat unsatisfied, he settled in London (1815-1822/3), where he was to enjoy a high reputation. With a ballerina to whom he was attached, he undertook a journey to Russia, where he stayed, with great success, until 1826/7, at which time he returned to Paris,

remaining there until his death.

The *Malborough variations*, *op. 28* were published in 1827, shortly after his return from Russia. The work lacks a dedication, and appeared at a somewhat bitter moment in Sor's life, after the end of his liaison with the ballerina Félicité Hullin, when, perhaps sunk in despair, he began fruitless manoeuvres to enable his return to Spain, and at a time when he felt himself to be attacked by his French colleagues who attributed to his music a German or Russian kind of seriousness incompatible with the spontaneous gaiety which the public demanded, and his ideas were the object of inept criticism. It was perhaps for this reason that certain differences in conception may be observed if one compares this work with the *Variations op. 9*, on a theme from Mozart's *Magic Flute*¹. While here the treatment of the theme is exultant, overflowing with enthusiasm (they happen to date from 1821, the time when his relationship with Félicité Hullin began), in the *Malborough Variations*, *op. 28*, melancholy permeates the piece in spite of the indication *Allegretto* above the theme, this being the only set of variations in Sor's output in which the coda, instead of being the usual demonstration of skill and brilliant instrumental technique, surprises one with a *lento* marking, with the theme played in harmonics, sunk in a darkness perhaps also then present in the composer's mind. In a way these variations (some of the best he wrote)

correspond to the commanding scheme of which he himself speaks ironically in his method: «... (the author) will take a fashionable song: he will write for the theme a bass playable on the open strings...; the motive subdivided in notes half the value will be the first variation, in triplets the second. He will write a fragment of the same number of bars as the theme, which he will call "minor"... this minor variation should be played somewhat slowly, in order to produce a contrast with the great major chords reserved for the "prowess" of the following variation, which may be the last if so desired». Poisoned arrows against the lack of creativity, creativity which Sor displayed in an abundance that made him go against the rules, but in addition he does not wish Malborough, returning from war, to find the path traced by the great batteries in the mayor key, and, far from exhibiting the laurels of the triumphant general, he plays again the opening theme in volatile harmonics producing an atmosphere of great pessimism.

How different the worlds inhabited by Sor and by Tárrega, and how different their ways of working. What in Sor is reasoning and scientific method is in Tárrega impulsiveness and empirical method.

In spite of being a much-recorded composer, little is actually known of Francisco Tárrega (1852-1909). The fact that he did not complete his planned guitar method means that it is impossible to speculate upon

his instrumental procedure, and his legion of followers, doubtless won over by the influence of his attractive personality, have mythified and enlarged him, wrapping his work in a legend difficult to penetrate. If Sor lived and influenced in the great world of art, Tárrega lived in the small world of the guitar, at a time when, moreover, this world has shrunk and the instrument, reviled, was fighting to show its artistic wings to gain the support of the bourgeoisie. Tárrega did not wish to, and could not, become a great concert performer on the guitar as Sarasate did on the violin. He was not a player with a burgeoning international career. His concerts abroad were few and far between, and if we observe the comments of his biographers, not congenial to him. Tárrega preferred to play intimately, to a group of disciples and admirers of the cult, whose atmosphere was of an exaggerated romanticism, impulsive, steeped in mysticism. The reasons for this voluntary renunciation may be sought in the fact that Tárrega was bored by the inevitable programmes at a time when the audiences had only an incipient musical culture and obliged the performers to play selections of pieces which would necessarily include fantasies on fashionable songs, works of strong but vacuous instrumental virtuosity, and pieces of nationalistic character. On the other hand, we may be almost certain that in those private concerts, filled by a small audience of enthusiastic *cognoscenti*, Tárrega showed off that

part of his output in which he cultivated a more intimate expression. The preludes, the mazurkas, the transcriptions of his favourite classics... and, from the testimony left by some of the participants in those sectarian renditions (Mestres, Manén, Pujol), we know that the performances were so perfect and the artistic conception so exalted that a collective ecstasy descended upon the gathering. It must be supposed that the selection made by José Miguel Moreno for the present recording is a reflection of one of those intimate performances.

There is no formal ambition in Tárrega's music. The fantasies on operatic themes (not subject to any structural rigour) and the variations on popular themes (actually independent fragments) are the most extended works from among an output based on much shorter pieces, in which, generally, a few minutes of deep expressivity are enough to satisfy happily the demands of creation. Aesthetically he would remain within the confines of the world of salon music where fashionable dances had built their kingdom. But even when the composer makes use of these dances, they are «tarregized», often stripped of their dance character in favour of a genuinely inspired melodic element. This happens in the case of the mazurkas given women's names, *Adelita* and *Marieta* (this last in homage to one of his daughters), which, apart from not corresponding fully to the rhythmic physiognomy appropriate to this

dance, carry the tempo marking *lento*, which accentuates an expressive rather than vigorous character. In the other two, *Sueño* and *Mazurka in G*, the punctilio of the crotchets brings us closer to the atmosphere of the salon, but the central sections carry the unmistakable stamp, impregnated with nostalgia, of Tárrega's music. Also within the genre of salon music and this time without any diminution of its proper attributes, is *Paquito*, a waltz dedicated to Tárrega's son, in which he succeeds in writing a vital and optimistic work, shaped with the characteristic inflexions and tempo *rubato* of the favourite dance of the bourgeoisie.

The mazurkas, like the prelude *Lágrima* and the *Pavana*, have an ABA structure, with simple changes of mode between the sections or else modulations to nearby keys.

Within the group of Tárrega's habitual followers there was an Englishman, Walter Leckie, an eccentric character and unpredictable of humour, fascinated by everything typically Spanish, and, of course, by the guitar, upon which he played pieces of a certain lack of polish. With this in mind, it is surprising that Leckie was the dedicatee of the *Andante sostenuto*, a prelude which is number 5 in the catalogue compiled by Emilio Pujol, and characterized by having a great expressivity already evident from the first note. The piece, free in form and built over a gently dotted rhythm, is dreamy

in character and one of the most inspired in Tárrega's output.

Like the majority of Tárrega's preludes, *Oremus* was composed on the guitar before it was written down on paper, the product of a moment of inspiration. The prelude reflects the emotion on hearing from the house of his friend, the canon Manuel Gil, the prayers of the faithful emanating from the adjoining chapel. The piece, extremely short, has a single repeated motive. It is the last piece Tárrega wrote, a few days before his death and still with the consequences of the hemiplegia from which the artist had suffered in 1906; he noted it down in Don Manuel Gil's music book, whence its title comes. Another celebrated prelude by Tárrega, *Endecha*, has only two phrases which form a repeated section. In spite of this formal ingenuity, the work, deeply emotional, manages to convey the mournfulness to which its title alludes.

In contrast to his teacher Tárrega, Miguel Llobet (1875-1938) showed a much more cosmopolitan spirit. Based in Paris, he was in contact with Debussy, Falla, Albéniz... which enable him to become closely familiar with impressionist and nationalist trends. Though he achieved a real instrumental refinement based on Tárrega's technique, his original output is very small. He was at his best when he applied this celebrated refinement to the harmonization of popular tunes, like Pablo Casals, who liked to play *El canto de los pájaros*

on his 'cello, and like Federico Mompou who used precisely this popular Catalan melody in the thirteenth section of his series *Canciones y Danzas* (curiously written for the guitar, following twelve for piano), Llobet plunges into the emotive Catalan folk tradition to arrive at that essence of his instrumental technique. In his collection of *Canciones Populares Catalanas* he uses merely one or two short phrases clearly structured as antecedent-consequent, and through their repetition at times in different registers sometimes and at others using harmonics, with small but transcendental modifications in the chords which stretch or add to the musical tension, gives us a treasure of great beauty, of which *El Testament d'Amelia*, *El Noi de la Mare*, *Canço del Lladre* and *La Filadora* are the greatest pearls. The harmonic treatment is so exquisite and subtle, the instrumental discoveries so important, that, if they were detached from the melody, they would be in themselves genuine compositions.

Legend has it that the guitar's story includes the great figure of Franz Schubert. Sometimes it is the lack of economic resources that places the humble instrument in his hands, at others the paternity of the transcriptions of his chamber music which hopes to discover in the illustrious composer a special interest in the instrument. What is certain is that in the Vienna of his time there were famous guitarists such as Giuliani, Matiegka, Molitor and Diabelli, who was indeed

Schubert's publisher. Some of his songs were performed with guitar accompaniment, a custom much in vogue during those years and which gave birth to an important repertory of songs. And so, there being no proof of the possible interest of the great composer in the instrument, the devotion of some guitarists to his music is quite comprehensible. The Hungarian Johann Kaspar Mertz (1806-1856) arranged for guitar six of his songs, including the famous *Ständchen* from the cycle *Schwanengesang*. Tárrega, for his part, showed interest in some of the *Moments musicaux* and the marvellous *Adieu* which closes this recording.

PAULINO GARCÍA BLANCO

Translated by Ivan Moody

1. EN. Recorded on GCD 920103, first volume of this collection.



Caricatura de Miguel Llobet

LA GUITARE ESPAGNOLE (1818-1918)

Que représentent cent ans dans l'histoire d'un instrument? Normalement, un enrichissement, une évolution, la consécration d'interprètes et d'écoles. En ce qui concerne la guitare, dont l'histoire nous dévoile une situation instable, à la frontière de l'acceptation comme instrument qualifié pour l'art, cent ans supposent autant de louanges, oublis, abandons, fanatismes et injustices. Si ces cent ans, sont pour la plupart ceux d'un siècle troublé, ce qui est le cas de l'époque qu'illustre cet enregistrement et si nous tenons compte des importants changements de facture qui se produisent dans l'instrument, il nous est facile de discerner les énormes différences qui existent entre les époques de ces deux géants qui dominent le début et la fin de ce périple: Fernando Sor et Francisco Tárrega.

C'est vers 1818, peu après son désagréable séjour parisien dû à sa sortie forcée d'Espagne, que Sor commence à Londres son ascension vers la gloire avec la publication des *Six Divertimenti op. 2*, auxquels appartient l'*Andantino en Ré mineur* et c'est en 1918, alors que le souvenir des communions intimes de Tárrega avec le monde de l'art persiste, que l'un de ses principaux disciples, Miguel Llobet, publie *La Filadora*, qui appartient à son cycle de *Chansons Populaires Catalanes*. Ces deux dates, aussi symboliques que

réelles, jouissent de la plénitude de l'instrument classique, c'est à dire de la consolidation de la guitare à six cordes simples utilisée par Sor, Giuliani et Aguado; renfermant également la quête, de nouvelles et plus puissantes sonorités, promue par le romantisme et qui se concrétise par les changements de facture introduits par Antonio de Torres, créateur du genre d'instrument utilisé par Arcas (le premier interprète à utiliser cette nouvelle guitare, significativement baptisée *La Lionne*), Tárrega et Llobet. Ces dates marquent, en définitive, la longue période romantique qui persiste en Espagne avec l'apparition de la mode alhambriste et qui finit par céder à l'ère mécaniste, dominée par un nouveau genre d'interprètes, avec une guitare introduite dans les cercles philharmoniques et qui se concrétise dans la personne de Andrés Segovia.

Fernando Sor (1778-1839) fut un enfant prodige, et reçut une extraordinaire formation en tant qu'élève du Monastère de Montserrat. Il appartient à ce genre d'êtres qui doués d'un talent exceptionnel adhéraient aux desseins du rationalisme et étaient capables d'ériger un système monumental sur une base autodidacte. Ce rationalisme pur, que l'on perçoit constamment dans les pages de sa magnifique *Méthode de Guitare* de 1830, est l'élément qui lui permet de construire une nouvelle technique instrumentale parfaitement liée aux principes musicaux et artistiques. Comme il ne se fiait pas de l'expérience sans avoir au

préalable raisonné et soupesé les actes et leurs conséquences, il travailla sur un squelette humain pour connaître les relations entre les mouvements et les articulations, il étudia divers traités d'anatomie ainsi que son propre corps d'un regard attentif afin d'éviter, en jouant de la guitare, les gênes, tensions et positions forcées qui dévoileraient une déviation du mouvement naturel. En lisant les sages conseils qu'il offre à celui qui cherche à s'instruire dans l'art de l'accompagnement à la guitare et en observant la méticulosité avec laquelle il réalise les réductions des grandes œuvres orchestrales, nous comprenons qu'une pièce de dimension réduite, telle que l'*Andantino op. 2*, soit dans le cas de Sor une véritable œuvre d'art. Fernando Sor représente d'une manière probablement unique dans l'histoire pour la parfaite symbiose entre le musical et l'instrumental; le compositeur trouvant dans la guitare le moyen naturel de développer ses immenses connaissances musicales.

La vie de Fernando Sor fut relativement turbulente. Défenseur de la cause libérale, il participa en Espagne à la Guerre d'Indépendance et dut abandonner le pays, accusé d'avoir pris parti pour la France. Après un bref séjour à Paris (1813-1815), mécontent de l'ambiance musicale, il s'installa à Londres (1815-1822/3), où il jouit d'une excellente réputation. Sentimentalement uni à une danseuse, il entreprit un voyage en Russie où il demeura jusqu'en 1826/7 avec grand succès. C'est à

cette époque qu'il rentra à Paris où il vivra jusqu'à sa mort.

Les *Variations op. 28* (Malbroug) furent publiées en 1827, peu après son retour de Russie. L'œuvre ne présente aucune dédicace et coïncide avec une période d'amertume dans la vie de Sor, une fois finie sa relation avec Félicité Hullin et, probablement plongé dans le désenchantement, il commence les infructueuses gestions qui lui permettraient de retourner en Espagne. C'est aussi le moment où il se sent attaqué par ses collègues français qui attribuent à sa musique une gravité du genre allemand ou russe incompatible avec le ton désinvolte et gai que réclame le public, et ses idées sont victimes d'absurdes censures. C'est sans doute pour ces raisons que l'on peut observer certaines différences de concept si l'on compare cette œuvre et les *Variations op. 9*, sur un thème de *La Flûte Enchantée* de Mozart¹. Si dans ces dernières, le traitement du thème est exultant, débordant d'enthousiasme (datant curieusement de 1821, période à laquelle commence sa relation avec Félicité Hullin), les *Variations op. 28*, *Malbroug s'en va en guerre*, sont baignées de mélancolie malgré l'*Allegretto* indiqué pour le thème. C'est aussi sa seule œuvre ayant pour base un thème et variations où la coda, au lieu d'être l'habituelle démonstration d'habileté et de brillante technique instrumentale, nous surprend par son indication *lento*: le thème y est présenté en

harmoniques, plongeant dans une noirceur qui envahit peut-être aussi la pensée du compositeur. Ces variations (parmi les meilleures de sa production) ne s'adaptent en aucun cas au schéma dominant que lui-même traite avec ironie dans sa méthode: «... Il prendra (l'auteur) un air connu en vogue; il l'établira pour thème avec une basse faite par les cordes à vide...; le motif subdivisé en notes de moitié de valeur sera la première variation, en triplets la seconde. Il fera un morceau du même nombre de mesures que le thème, qu'il appellera "mineur"... ce mineur doit être joué un peu lentement, pour faire sentir le contraste produit par les grandes batteries en majeur réservées pour le coup d'éclat de la variation suivante, qui peut être la dernière si l'on veut». Piques blessantes lancées contre le manque de créativité de la plupart de ses collègues. Par contre, c'est la créativité dont Sor déborde qui lui fait contrevenir à cette règle; de plus, il ne veut pas que Malbroug revienne de la guerre en trouvant son chemin bercé par les grandes batteries en ton majeur et, au lieu de montrer les lauriers du général victorieux, il présente le thème initial en harmoniques volatiles qui reflètent une ambiance d'énorme pessimisme.

Quelle différence entre ces deux mondes vécus par Sor et Tárrega, quelle différence entre leurs manières d'agir! Ce qui pour Sor est raisonnement et méthode scientifique, est pour Tárrega passion et méthode empirique.

Malgré le fait que Francisco Tárrega (1852-1909) soit un auteur mille fois enregistré, que connaissons-nous réellement de lui? Le projet inachevé de sa méthode pour guitare ne nous permet pas d'analyser aujourd'hui son procédé instrumental, de plus, ses nombreux adeptes, sans doute sous l'influence de sa fascinante personnalité, ont mythifié et élevé sa personne, l'entourant d'une légende qu'il est difficile de juger à sa juste mesure. Si Sor vécut et influença le grand monde de l'art, Tárrega vécut dans le petit monde de la guitare, à une époque où celui-ci était miniaturisé et où l'instrument, injurié, luttait pour déployer les ailes du vol artistique sous la protection de la bourgeoisie. Tárrega ne voulut ou ne put être le grand concertiste de guitare comme le fut Sarasate pour le violon. Il ne fut pas l'interprète d'une fulgurante carrière internationale. Ses concerts à l'étranger, peu nombreux et espacés, furent, suivant commentaires de ses biographes, gênants pour notre artiste; Tárrega préférait les auditions intimes, réservées à un groupe de disciples et d'admirateurs de culte, où l'on vivait une ambiance d'un romantisme à outrance, passionné, frôlant le mysticisme. Nous voulons bien croire que les raisons de cette réclusion volontaire se doive au fait que Tárrega détestait les programmes imposés aux interprètes par une époque où le public ne possédait qu'une culture musicale naissante: une sélection de pièces devant obligatoirement inclure des fantaisies sur les airs en

vogue, des œuvres de virtuosité instrumentale aussi brillante que vaine, ainsi que des pièces de caractère national. Nous pouvons par contre assurer, que dans les concerts privés, entouré d'un petit auditoire connaisseur et enthousiaste de son art, Tárrega déployait cette partie de son œuvre qui contenait l'expression la plus intime: les préludes, les mazurcas, les transcriptions de ses auteurs classiques favoris... et si l'on en croit le témoignage écrit que certains membres de ces auditions sectaires nous ont laissé (Mestre, Manén, Pujol), ses interprétations étaient si parfaites et le concept artistique si élevé, qu'il était fréquent de sentir l'assistance plongée dans une extase collective. Il ne nous reste plus qu'à supposer que la sélection de José Miguel Moreno pour cet enregistrement soit le reflet de l'une de ces auditions intimes.

Il n'y a aucune trace d'ambition formelle dans la musique de Tárrega. Les fantaisies sur des thèmes d'opéra (qui ne sont assujetties à aucune rigueur structurelle) et les variations sur des thèmes populaires (qui sont en réalité de courts fragments indépendants) constituent les pièces de plus grande ampleur d'une production constituée essentiellement de pièces beaucoup plus brèves, pour lesquelles, généralement, quelques minutes de profonde expression suffisent à satisfaire agréablement leurs exigences de création. L'esthétique s'intégrerait dans le monde de la musique de salon, où les danses en vogue ont érigé leur règne.

Mais même quand notre artiste utilise ces danses, celles-ci sont "tarreguisées", souvent dépourvues de leur caractère dansable en faveur d'un facteur mélodieux d'une grande inspiration. Ceci est le cas des mazurcas qui portent des noms de femmes, *Adelita* et *Marieta* (en hommage à l'une de ses filles). Ces mazurcas ne correspondent pas pleinement à la physionomie rythmique attendue et elles reçoivent de plus l'indication de *lento*, ce qui accentue une nature plus expressive que vigoureuse. Dans le cas des deux autres, *Sueño* et *Mazurca en sol*, les croches pointées nous rapprochent d'avantage de l'ambiance de salon, tandis que leurs sections centrales nous rendent le caractère unique empreint de nostalgie de la musique de Tárrega. Toujours dans la musique de salon, mais cette fois-ci sans méjuger de son caractère essentiel, notre auteur compose *Paquito*, valse dédiée à son fils, œuvre vitale et optimiste, moulée sur les inflexions caractéristiques et le *tempo rubato* de la danse préférée de la bourgeoisie.

Aussi bien les mazurcas, que le prélude *Lágrima* et la *Pavana* s'adaptent au schéma formel ABA par de simples changements de modalité entre leurs sections ou par des modulations à des tons rapprochés.

Parmi le groupe d'adeptes de Tárrega figurait Walter Leckie, un amateur anglais, au caractère excentrique et aux manières imprévisibles, passionné par tout ce qui est typiquement espagnol et,

naturellement, par la guitare qui le faisait vibrer en interprétant des pièces d'un certain mauvais goût. D'après ce portrait il est surprenant de constater que c'est à Leckie qu'est dédié l'*Andante sostenuto*, prélude numéro 5 du catalogue réalisé par Emilio Pujol, caractérisé par une très grande expressivité que l'on devine dès la première manifestation du tempo. La pièce, de forme libre et sur un rythme légèrement pointé, possédant un aspect rêveur, est l'une des pièces les plus inspirées de Tárrega.

Comme la plupart des préludes de Tárrega, *Oremus* fut d'abord composé à la guitare puis sur le papier, naissant d'un moment d'inspiration. Le prélude reflète l'émotion ressentie en écoutant chez son ami, le chanoine Manuel Gil, les prières des fidèles provenant d'une chapelle voisine. La pièce, extrêmement brève, ne présente qu'un seul motif répété. C'est la dernière que l'artiste composa quelques jours avant sa mort; malgré les séquelles de l'hémiplégie dont il souffrit en 1906, il put l'écrire dans le livre de musique du chanoine, Manuel Gil, son titre provient de cette situation. Un autre célèbre prélude de Tárrega, *Endecha*, ne présente que deux phrases qui forment une section répétée. Malgré cette naïveté formelle, la pièce, d'une grande émotivité, transmet la triste amertume à laquelle fait référence son titre.

Contrairement à son maître Tárrega, Miguel Llobet (1875-1938) manifesta un esprit beaucoup plus

cosmopolite. Résidant à Paris, il établit contact avec Debussy, Falla et Albéniz... ce qui lui fait connaître de près les courants impressionnistes et nationalistes. Partant de la technique de base de Tárrega, il obtint un grand raffinement instrumental. Son œuvre originale est très réduite, donnant le meilleur de lui-même quand il applique ce raffinement à l'harmonisation de thèmes populaires. Tout comme Pablo Casals, qui aimait se deleter en jouant *Le chant des oiseaux* sur son violoncelle et comme Federico Mompou qui utilisa précisément cette populaire mélodie catalane dans la treizième pièce de sa série de *Chansons et Danses* (curieusement dédiée à la guitare après douze premières pièces pour piano), Llobet étudia à fond l'émouvant folklore catalan pour atteindre la quintessence de sa technique instrumentale. Dans sa collection de *Chansons Populaires Catalanes*, il n'utilise qu'une ou deux petites phrases clairement structurées selon le schéma antécédent-conséquent et, grâce à leur répétition parfois dans des registres différents, ou bien en recourant à des harmoniques, en introduisant de minimes mais transcendantes modifications d'accords qui atténuent ou augmentent la tension musicale, il nous offre un trésor d'une grande beauté dont *El Testament d'Amelia*, *El Noi de la Mare*, *Canço del Lladre* et *La Filadora* sont les perles les plus fines. Le traitement harmonique est si exquis et subtil, les découvertes instrumentales si importantes que si l'on

pouvait les isoler de la mélodie, ils constitueraient en eux-mêmes une véritable création.

La légende veut que la guitare entoure la personne de Franz Schubert. Parfois c'est le manque de ressources économiques qui met entre ses mains cet humble instrument, tandis que dans d'autres cas ce sont les auteurs des transcriptions de sa musique de chambre qui croient voir en cet illustre compositeur un intérêt particulier pour cet instrument. Ce qui est certain c'est que dans la Vienne de cette époque triomphaient des guitaristes comme Giuliani, Matiegka, Molitor ou Diabelli, qui était en outre l'éditeur de Schubert. Et que certaines de ses chansons étaient exécutées avec un accompagnement de guitare, coutume très en vogue à l'époque et qui donna lieu à une importante production de lieder. En tous cas, si l'intérêt du génial compositeur pour cet instrument n'a pas encore été évalué, la dévotion de certains guitaristes pour sa musique est un fait évident. Le compositeur hongrois, Johann Kaspar Mertz (1806-1856), condense dans la guitare six de ses Lieder parmi lesquelles le célèbre *Ständchen*, appartenant au *Chant du Cygne*. Tárrega montra pour sa part un réel intérêt pour certains de ses *Moments musicaux* et pour le merveilleux *Adieu* (qui clôt cet enregistrement).

PAULINO GARCÍA BLANCO

Traduit par Almudena Álvarez

1. Note de l'éditeur. Les *Variations op. 9* sont incluses dans le premier volume de cette collection (GCD 920103).



Postura comentada en el método de Sor

DIE SPANISCHE GITARRE (1818-1918)

Was sind einhundert Jahre in der Geschichte eines Instruments? Normalerweise bedeuten sie Bereicherung, Entwicklung, Festigung von Interpreten und Schulen. Im Falle der Gitarre, deren Geschichte uns ihr Bemühen, als ein Instrument von künstlerischem Rang anerkannt zu werden, als schwierige Gradwanderung vor Augen führt, bedeuten einhundert Jahre Lob, Vergessen, Abkehr, Fanatismus und Ungerechtigkeiten. Fallen diese einhundert Jahre, wie für den in unserer Aufnahme illustrierten Zeitraum, obendrein noch zusammen mit einem Jahrhundert der Umwälzungen, und erfährt außerdem das Instrument bedeutende organologische Veränderungen, so wird einem rasch bewusst, welche enormen Epochenunterschiede zwischen den diesen Zeitabschnitt dominierenden Exponenten –Fernando Sor und Francisco Tárrega– liegen.

Von 1818, da Sor ins Exil geht und nach einem kurzen, unerfreulichen Aufenthalt in Paris, in London mit der Publikation der *Six Divertimenti Op. 2*, zu denen das *Andantino in d-Moll* gehört, die ersten Schritte einer ruhmvollen Karriere beginnt, bis zum Jahre 1918 –die Erinnerungen an Tárregas Verschmelzung mit der Kunst waren noch nicht verloschen–, als einer seiner Hauptschüler, Miguel Llobet, die zu seinem Liederzyklus *Canciones*

Populares Catalanas gehörige *La Filadora* publiziert. Diese beiden Eckdaten, ebenso symbolisch wie treffend, markieren die Spanne des klassischen Instrumentes, d. h. die Konsolidierung der Gitarre mit sechs einfachen Darmsaiten, wie sie Sor, Giuliani und Aguado benutzten; sie beinhalten das von der Romantik initiierte Streben nach neuen und kraftvolleren Klängen, das seinen Niederschlag in den von Antonio de Torres eingeführten organologischen Veränderungen und dem von ihm gebauten Instrumententyp findet, der von Arce (der erste Interpret, der diese neue auf den bedeutungsvollen Namen *la leona* [die Löwin] getaufte Gitarre verwendet), Tárrega und Llobet benutzt wurde; nicht zuletzt markieren diese Daten die lange romantische Epoche, die sich in Spanien noch gegen die aufkommende Mode der Alhambristen behauptet, doch schließlich der mechanistischen Ära weicht; diese Ära wird, nachdem die Gitarre in philharmonischen Kreisen bereits eingeführt war, von einem neuen Interpretentyp geprägt, der sich in der Person von Andrés Segovia konkretisiert.

Fernando Sor (1778-1839), ein Wunderkind, der als Chorknabe im Kloster von Montserrat eine solide musikalische Ausbildung genossen hatte, gehörte zu jener Gruppe von außergewöhnlich begabten Menschen, die sich dem Rationalismus verschrieben und die fähig waren, als bloße Autodidakten ein monumentales System zu errichten. Es ist dieser reine Rationalismus,

der aus den Zeilen seiner *Méthode pour la Guitare* von 1830 atmet, der es ihm erlaubt, eine neue Instrumentaltechnik zu schaffen, die sich vollkommen auf die musikalischen und künstlerischen Prinzipien beruft. Da er nur dann der Praxis vertraute, wenn er alle Handlungen und möglichen Folgen reiflich überlegt und abgewogen hatte, arbeitete er mit einem menschlichen Skelett, um zu wissen, welche Zusammenhänge zwischen bestimmten Bewegungen und Artikulationen bestanden, er studierte Anatomiebücher sowie seinen eigenen Körper und war während des Gitarrespiels stets bemüht, Spannungen und anstrengende oder unbequeme Haltungen, die ein Abweichen vom Natürlichen verrieten, zu vermeiden. Lesen wir seine weisen Empfehlungen, die er dem erteilt, der sich in der Kunst der Gitarrenbegleitung üben will, oder beobachten wir seine Sorgfalt, die er bei den Bearbeitungen großer Orchesterwerke walten lässt, so verstehen wir, auf welche Weise bei Sor auch ein Stück von geringem Umfang wie das *Andantino Op. 2* ein Kunstwerk wird. Fernando Sor stellt, wie vielleicht keiner nach ihm, die vollkommene Symbiose von Musik und Instrument dar, da er in der Gitarre das natürliche Mittel findet, seine hervorragenden musikalischen Kenntnisse zu entwickeln.

Fernando Sors Leben war ziemlich bewegt. Politisch engagierte er sich für die liberale Sache, nahm in Spanien am Unabhängigkeitskrieg teil, nach welchem

er sich gezwungen sah, das Land zu verlassen, da man ihn beschuldigte, ein «Französling», ein Anhänger Bonapartes, zu sein. Nach einem kurzen –was das musikalische Umfeld betraf, eher unbefriedigenden– Aufenthalt in Paris (1812-1815), lässt er sich in London nieder (1815-1822/23), wo er großes Ansehen genoss. Aus Liebe zu einer Tänzerin unternimmt er eine Reise nach Russland, lebt dort, sehr erfolgreich, bis 1826/27, um dann nach Paris zurückzukehren, wo er bis zu seinem Tode lebt.

Die *Malborough-Variationen Op. 28* wurden 1827 veröffentlicht, kurz nach Sors Rückkehr aus Russland. Die Lebensphase, in der das Werk –ohne Widmungserscheint, ist von einer gewissen Bitterkeit gezeichnet: sein Liebesverhältnis zu der Tänzerin Félicité Hullin war zu Ende gegangen, und Sor hatte, vielleicht aus Enttäuschung, fruchtlose Anstrengungen unternommen, seine Rückkehr nach Spanien in die Wege zu leiten; zudem fühlte er sich in dieser Zeit von seinen französischen Kollegen angegriffen, die seiner Musik eine Art deutscher oder russischer Schwermütigkeit zuschrieben, welche unvereinbar sei mit der festlichen Heiterkeit, die das Publikum verlange; seine Ideen waren Gegenstand unzulänglicher Kritik. All dies mag gewisse konzeptuelle Unterschiede erklären, die sich beim Vergleich dieses Werkes mit den *Variationen Op. 9*, über ein Thema der *Zauberflöte*, beobachten lassen. Während hier die Behandlung des

Themas geradezu jubelnd ausfällt, von überschwenglicher Begeisterung (bezeichnenderweise entstanden sie 1821, just zu der Zeit, da er eine Beziehung zu der bereits erwähnten Félicité Hullin begann), bemächtigt sich in den *Variationen Op. 28, Malbroug va a la guerra* [Malborough zieht in den Krieg] die Melancholie des gesamten Stücks, obwohl das Thema die Angabe *Allegretto* trägt; zudem ist es im Gesamtwerk von Sor das einzige Stück der Gattung «Thema mit Variationen», in dem die Koda, anstatt die übliche Zurschaustellung von Virtuosität und brillanter Spieltechnik aufzuweisen, überrascht mit der Angabe *lento* zu dem in Flageoletttönen gesetzten Thema, versunken in eine Schwärze, ähnlich der, die vielleicht auch die Gedanken des Komponisten umfing. Diese Variationen (mit die gelungensten seines Gesamtwerkes) entsprechen in keiner Weise dem vorherrschenden Schema, das er in seiner Gitarrenschule selbst ironisch kommentierte: «... [Der Autor] wird eine modische Melodie wählen: zu diesem Thema wird er anhand der leeren Saiten eine Bassstimme entwickeln...; das Motiv in halbierten Notenwerten wird die erste Variation, in Triolen die zweite. Er wird ein Fragment mit der gleichen Anzahl von Takten wie das Thema machen, und es mit "moll" überschreiben... Diese Mollpassage wird ein wenig langsamer zu spielen sein, um den Kontrast zu verstärken, der sich ergibt zu den großen "Trommeln"»

in Dur, die er sich für die "Heldentat" der folgenden Variation aufspart, welche die letzte sein kann.» Vergiftete Pfeile angesichts der Einfaltslosigkeit der Mehrzahl seiner Kollegen. Bei Sor hingegen ist es eine überschäumende Kreativität, die ihn gegen die Norm verstoßen lässt; außerdem will er nicht, dass Malborough, als er aus dem Krieg heimkehrt, seinen Weg unter der Begleitung von Trommelschlägen in Dur geht, ja weit davon entfernt, den Lorbeer des triumphierenden Generals vorzuführen, gibt er das Eingangsthema in schwebenden Flageoletttönen, wodurch er eine sehr pessimistische Stimmung erzeugt.

Wie unterschiedlich sind doch die Welten, die Sor und Tárrega erlebten und wie sehr ihre Vorgangsweisen; was für Sor Nachdenken und wissenschaftliches Vorgehen war, ist bei Tárrega Begeisterung und empirisches Vorgehen.

Ogleich er zu den Autoren gehört, von denen sehr viel eingespielt ist, wissen wir eigentlich ziemlich wenig von Francisco Tárrega (1852-1909). Das Vorhaben einer Gitarrenschule verwirklichte er nicht, so dass es uns unmöglich ist, seine Spieltechnik zu beurteilen, und die Schar seiner Anhänger, zweifellos überwältigt von seiner anziehenden Persönlichkeit, haben seine Person derart mythifiziert und erhöht, dass sich sein legendenumwobenes Schaffen nur schwerlich angemessen erfassen lässt. Während sich Sor in der großen Welt der Kunst bewegte und diese beeinflusste,

lebte Tárrega in der kleinen Welt der Gitarre, zudem zu einer Zeit, da diese Welt eine Miniatur war und das Instrument, geschmäht, darum kämpfte, im Schutz des Bürgertums seine künstlerischen Flügel zu entfalten. Tárrega will oder schafft es nicht, der große Konzertist der Gitarre zu sein, wie etwa Sarasate für die Geige. Er ist nicht gerade ein Interpret mit aufblühender internationalen Karriere. Seine Konzerte im Ausland sind selten, in großen zeitlichen Abständen, und, wenn wir den Kommentaren seiner Biographen Glauben schenken wollen, für unseren Künstler eher unbequem. Tárrega bevorzugt intime Zuhörerkreise, beschränkt auf eine Gruppe von Schülern und Bewunderern, wo man einer heftigen, leidenschaftlichen Romantik huldigt, die an Mystizismus grenzt. Die Gründe für diese bewusste Beschränkung sind vermutlich in Tárregas Verachtung der damals vorherrschenden Programme zu suchen: zu seiner Zeit verfügte das Publikum lediglich über Ansätze einer Musikkultur, zudem zwang man den Interpreten gewisse Zusammenstellungen von Stücken auf, in denen notwendigerweise Fantasien über Modemelodien, Werke von ausgeprägter, jedoch leerer Virtuosität und Stücke mit nationalem Charakter vorkommen mussten. Demgegenüber können wir jedoch mit ziemlicher Sicherheit davon ausgehen, dass Tárrega in den kleinen Privatkonzerten, im heimeligen Kreise einer gebildeten, ihm zugetanen Zuhörerschaft, jenen Teil seines Schaffens voll entfaltete, in dem der

innigste Ausdruck lag: die Präludien, Mazurkas, die Bearbeitungen seiner Lieblingsklassiker...; folgen wir den schriftlichen Zeugnissen derer, die diesen esoterischen Aufführungen beiwohnten (Mestres, Manén, Pujol), erfahren wir, dass diese Interpretationen so perfekt waren und ihr künstlerischer Anspruch derartig hoch, dass es häufig zur kollektiven Extase der Anwesenden kam. Es ist anzunehmen, dass die für die vorliegende Aufnahme von José Miguel Moreno getroffene Auswahl einen Abglanz einer jener intimen Aufführungen bietet.

Tárregas Musik erhebt keine formalen Ansprüche. Die keiner strukturellen Strenge unterworfenen Fantasien über Opernthesen und die Variationen über Volksmelodien (strenggenommen kleine, unabhängige Fragmente) gehören zu den Stücken von größerem Umfang innerhalb einer Produktion, die aus wesentlich kürzeren Stücken besteht, bei denen in der Regel gerade einige Minuten tiefer Expressivität genügen, um sein Bedürfnis nach Kreativität zu befriedigen. Vom Ästhetischen betrachtet gehört seine Musik in die Welt der Salonmusik, in der die Modetänze ihr Reich erobert haben. Doch selbst dann, wenn sich unser Künstler dieser Tänze bedient, werden sie «tarregarisiert», d. h. häufig ihres tanzartigen Charakters beraubt zugunsten eines melodischen, wahrhaft poetischen Elements. So etwa im Fall der nach Frauen benannten Mazurkas *Adelita* und *Marieta* (einer seiner Töchter gewidmet),

die zum einen nicht ganz die dem Tanz eigenen rhythmischen Merkmale erfüllen, zum anderen die Tempoanweisung *lento* erhalten, was ihren Charakter eher als expressiv denn als kräftig akzentuiert. In den anderen beiden, *Sueño* und *Mazurka in g*, versetzt uns zwar die Punktierung der Achtel in die Stimmung eines Salons, doch ihre zentralen Abschnitte greifen wieder den unverwechselbaren Stil der von Nostalgie getränkten Musik Tárregas auf. Ebenfalls als Salonmusik gedacht, diesmal ohne Herabsetzung der ihr eigenen Qualitäten, schreibt unser Autor einen Walzer, *Paquito*, der seinem Sohn gewidmet ist, mit dem ihm ein wirklich vitales und lebensfrohes Stück gelingt, mit den typischen Wendungen und Rubato-Tempi dieses bevorzugten Tanzes des Bürgertums. Die Mazurkas, ebenso wie das Präludium *Lágrima* und die *Pavana* passen sich dem Formschema ABA an, mit einfachem Moduswechsel zwischen den Abschnitten oder auch Modulationen zu Nachbartonarten.

Zur Anhängerschaft von Tárrega gehörte ein englischer Musikliebhaber, Walter Leckie, von exzentrischem Wesen und launischem Benehmen, der sich für alles typisch Spanische begeisterte, dabei selbstverständlich auch für die Gitarre, auf der er voller Inbrunst sehr einfache Stücke spielte. Nach dieser Lebensbeschreibung erstaunt es, dass eben diesem Leckie das *Andante sostenuto* gewidmet sein soll, das sich, was die Tempobezeichnung bereits andeutet,

durch einen höchst expressiven Charakter auszeichnet. Das in der Form freie Stück, das auf einem leicht punktierten Rhythmus basiert, ist träumerischer Natur und eins der poetischsten im Werk von Tárrega.

Wie die Mehrheit der Präludien von Tárrega, entstand *Oremus* zuerst auf der Gitarre und danach auf dem Papier, geboren aus einer Eingebung. Das Präludium spiegelt seine Empfindungen während eines Besuchs im Hause seines Freundes, des Kanonikers Manuel Gil, da er das Beten der Gläubigen aus der angrenzenden Kapelle vernahm. Das sehr kurze Stück besteht aus einem einzigen sich wiederholenden Motiv. Es ist sein letztes Stück – er hat es wenige Tage vor seinem Tode, noch gequält von Folgeerscheinungen einer 1906 erlittenen einseitigen Lähmung, komponiert; die Niederschrift findet sich im Musikbuch von Don Manuel Gil, daher sein Titel. Ein anderes berühmtes Präludium von Tárrega, *Endecha [Elegie]*, bietet nur zwei Phrasen, die einen Teil bilden, der wiederholt wird. Trotz dieser formalen Einfachheit vermag dieses bewegende Stück die tiefe Trauer zu vermitteln, auf die der Titel anspielt.

Im Gegensatz zu seinem Lehrer Tárrega zeigt Miguel Llobet (1875-1938) eine weit aufgeschlossener Haltung. Nachdem er in Paris Fuß gefasst hat, knüpft er Kontakt zu Debussy, Falla, Albéniz u. a., wodurch er sowohl die impressionistischen als auch die nationalen Strömungen kennenlernt. Obgleich er von Tárregas

Grundtechnik ausgeht, gelingt ihm eine hohe instrumentale Verfeinerung, allerdings ist sein eigentliches Werk sehr klein, und erst, wenn er diese berühmte Verfeinerung in der Harmonisierung auf volkstümliche Themen anwendet, erreicht er seine Höchstform. Ähnlich wie Pablo Casals, der es liebte, auf seinem Cello *El canto de los pájaros* [*Gesang der Vögel*] zu spielen, und Federico Mompou, der eben diese katalanische Volksweise im dreizehnten Band seiner Reihe *Canciones y Danzas* verwendet (merkwürdigerweise nach zwölf Stücken für Klavier ein Stück für Gitarre), vertieft sich Llobet in die empfindsame katalanische Volksmusik, um seine Instrumentaltechnik zu verfeinern. In seiner Sammlung *Canciones Populares Catalanas* verwendet er nur ein oder zwei kleine, wohl strukturierte Phrasen mit dem Schema Vorsatz-Nachsatz, und durch die Wiederholung bald in verschiedenen Registern, bald in Flageolettönen, mit kleinen aber entscheidenden Änderungen in den Harmonien, die die musikalische Spannung abschwächen oder verstärken, und gibt uns so mit einem Schatz von großer Schönheit, mit *El Testament d'Amelia*, *El Noi de la Mare*, *Canço del Lladre* und *La Filadora* als teuersten Perlen. Seine harmonische Sprache ist so reich und subtil, seine technischen Bereicherungen so wichtig, dass sie, könnte man sie von der Melodie lösen, für sich allein eine echte Schöpfung darstellten.

Die Legende will, dass die Gitarre selbst bis zu Franz Schubert gelangt. Mal ist es jedoch Geldnot, die ihn zu diesem bescheidenen Instrument greifen lässt, mal erweckt die Tatsache, dass zahlreiche seiner Kammermusikwerke als Bearbeitungen für Gitarre kursierten, den Eindruck, der berühmte Komponist habe ein besonderes Interesse für dieses Instrument gezeigt. Fest steht, dass im Wien seiner Zeit sowohl Gitarristen als auch Komponisten wie Giuliani, Matiegka, Molitor oder Diabelli, der übrigens Schuberts Verleger war, reüssierten. Einige seiner Lieder wurden mit Gitarrenbegleitung aufgeführt, was zu jener Zeit sehr modern war und eine bedeutende Liedproduktion hervorrief. Ist also das Interesse dieses genialen Komponisten für die Gitarre zwar denkbar, doch keineswegs bewiesen, so steht die Verehrung, die verschiedene Gitarristen seiner Musik entgegengebracht haben, außer Zweifel. Der Ungar Johann Kaspar Mertz (1806-1856) bearbeitete sechs seiner Lieder für Gitarre, besonders gelungen das berühmte *Ständchen* aus dem Zyklus *Schwanengesang*. Und Tárrega zeigte sich interessiert an einigen seiner *Moments musicaux* und an dem wunderbaren *Adieu*, das diese Aufnahme beschließt.

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2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 222

TÁRREGA

OPERE PER CHITARRA

VOL. 1° - PRELUDI

(GANGI - CARFAGNA)

BÈRBEN

I PRELUDI

1° SERIE

2° SERIE

NUMERO	TONALITÀ	TEMPO	MOVIMENTO	PAGINA	TITOLO
1	LA —	2/4	<i>Andantino</i>	8	—
2	RE +	3/4	<i>Andante sostenuto</i>	8	—
3	LA +	3/4	<i>Lento</i>	9	—
4	LA +	3/4	—	9	—
5	SI —	2/4	—	9	—
6	MI +	C	—	10	—
7	LA +	2/4	—	10	—
8	LA +	3/4	—	11	—
9	LA +	2/4	<i>Allegro</i>	11	—
10	DO +	4/4	<i>Allegro</i>	11	—
11	DO +	2/4	—	12	—
12	LA —	2/4	<i>Moderato</i>	12	—
13	SI —	C	—	13	—
14	LA —	C	—	13	—
15	LA +	C	—	14	—
16	MI +	6/8	—	15	—
17	LA +	2/4	—	16	—
18	MI +	C	<i>Andante</i>	18	—
19	LA —	6/8	<i>Allegro moderato</i>	18	—
20	SOL +	3/4	<i>Scherzando</i>	19	—
21	RE +	2/4	—	20	—
22	RE +	2/4	—	20	—
23	LA +	C	—	21	—
24	RE +	2/4	—	22	—
25	LA +	2/4	—	22	—
26	LA +	3/4	—	22	—
27	RE —	2/4	<i>Moderato</i>	23	(I)
28	LA —	3/4	<i>Andante</i>	24	(II)
29	SOL +	3/8	<i>Allegretto</i>	25	(III)
30	MI +	3/8	<i>Allegro</i>	26	(IV)
31	MI +	3/4	<i>Andante sostenuto</i>	27	(V)
32	SI —	2/4	<i>Moderato</i>	28	(VI)
33	LA +	2/4	<i>Andante</i>	29	(VII)
34	LA +	2/4	<i>Allegretto</i>	30	(VIII)
35	LA +	2/4	<i>Allegretto</i>	31	(IX)
36	MI +	3/4	<i>Andante</i>	32	<i>Lágrima</i>
37	RE —	2/4	<i>Andante</i>	33	<i>Endecha</i>
38	RE —	2/4	<i>Lento</i>	33	<i>Oremus</i>
39	SI —	2/4	<i>Moderato</i>	34	<i>Preludio su un tema di F. Mendelssohn</i>

I revisori hanno ritenuto opportuno dividere i *preludi* in due serie. Mentre nella prima di esse sono compresi brani in linea di massima meno noti, più brevi o di minore impegno tecnico (pur risultandone alcuni di particolare efficacia), nella seconda serie sono stati sistemati i *preludi « classici »* (riproposti parzialmente anche sotto la più nota numerazione delle edizioni U.M.E.) e quelli indicati sotto il titolo di *Lágrima*, *Endecha*, *Oremus* e *Preludio su un tema di F. Mendelssohn*.

The editors preferred a division in two series for the preludes. In general in the first section there are pieces less known, shorter or requiring a lesser technical approach (but actually some of them offer a particular musical effect), while in the second section are placed the « classical » preludes (presented in some cases also with the better known progressive numbers in the U.M.E. edition), and those indicated with the title *Lágrima*, *Endecha*, *Oremus* and *Prelude on a theme by F. Mendelssohn*.

PRELUDI - 1ª SERIE

FRANCISCO TÀRREGA

(1852 - 1909)

Andantino

①

B V B III

arm. 12

Andante sostenuto

②

⑥ = RE

B III $\frac{1}{2}$ B II

B II B VII

Lento

③

1 B II

④

⑤

⑥

⑥

⑥

⑦

⑦

⑧

⑨

Allegro

B IV

B II

Arm 7 Arm 12

⑩

Allegro

$\frac{1}{2}$ B III

$\frac{1}{2}$ B III

$\frac{1}{2}$ B VI

$\frac{1}{2}$ B III

$\frac{1}{2}$ B VI

$\frac{1}{2}$ B VIII

B V

$\frac{1}{2}$ B VI

$\frac{1}{2}$ B VII

$\frac{1}{2}$ B VIII

$\frac{1}{2}$ B IX

$\frac{1}{2}$ B X

$\frac{1}{2}$ B VIII

II

7 4 ②

B V

1 2 4

4 1 4 0

1 0 4 1 0 2 4 1

⑤

B III

B V

B III

④ 4

1 4 1 2 1

3 4 4 4

② 4

B V

B III

④ ⑤ ⑥

B V

④

③

⑤

④

B III

B V

B I

⑤

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

⑬

⑬

⑭

⑭

B VII

B VII

B III

B III

1 Arm 12

1 Arm 12

B V

15

The musical score is for a piano exercise, numbered 15. It is written in G major (one sharp) and 4/4 time. The score consists of ten staves, organized into two systems of five staves each. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The music features various chords and melodic lines with fingerings and articulations. Chord labels above the staves include $\frac{1}{2}$ B IX, $\frac{1}{2}$ B X, B VII, B V, $\frac{1}{2}$ B IV, and B II. The score ends with a final chord labeled B V.

B V

17



B IX



B VII

B VII

B IV

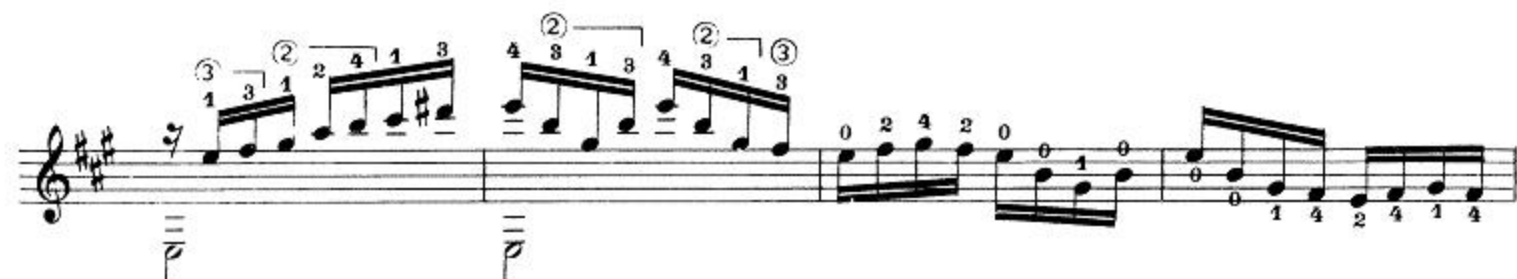
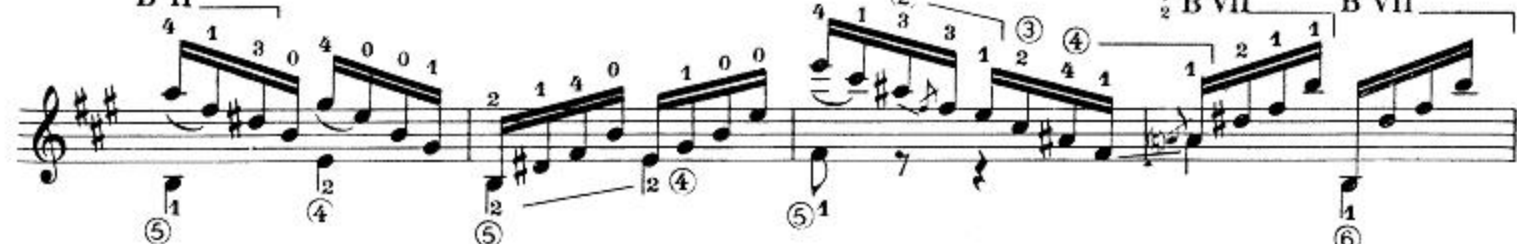


B II

B IX

1/2 B VII

B VII

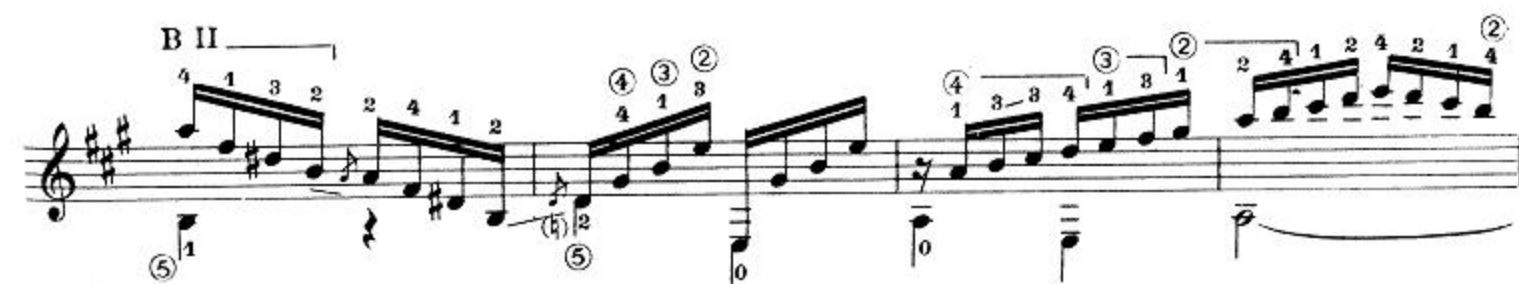


B II

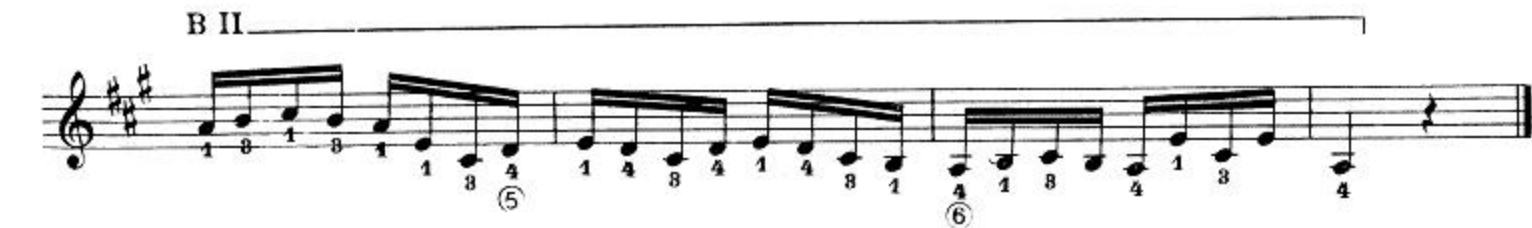




B II



B II



Andante

18

Andante

B IV $\frac{1}{2}$ B II B II

$\frac{1}{2}$ B IV B II B IV $\frac{1}{2}$ B II

B VII B VII

p

Allegro moderato

19

Allegro moderato

B V B VII B V

$\frac{1}{2}$ B II B I B III B II B III B II

Scherzando

20

B VIII

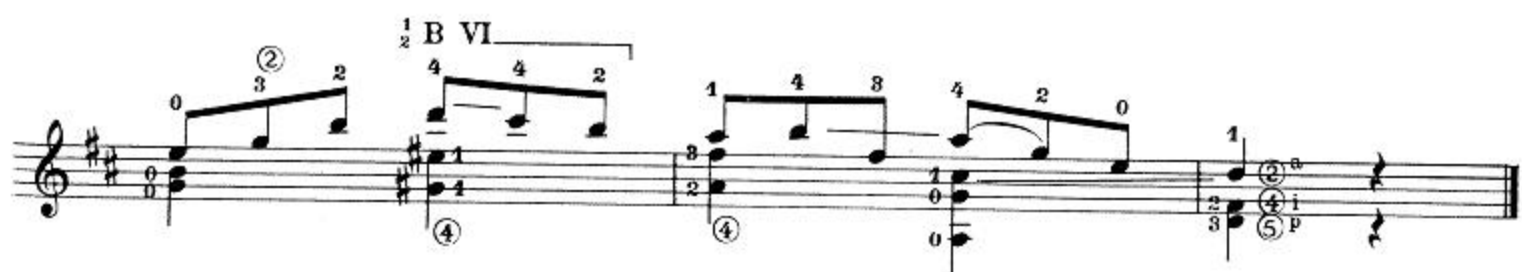
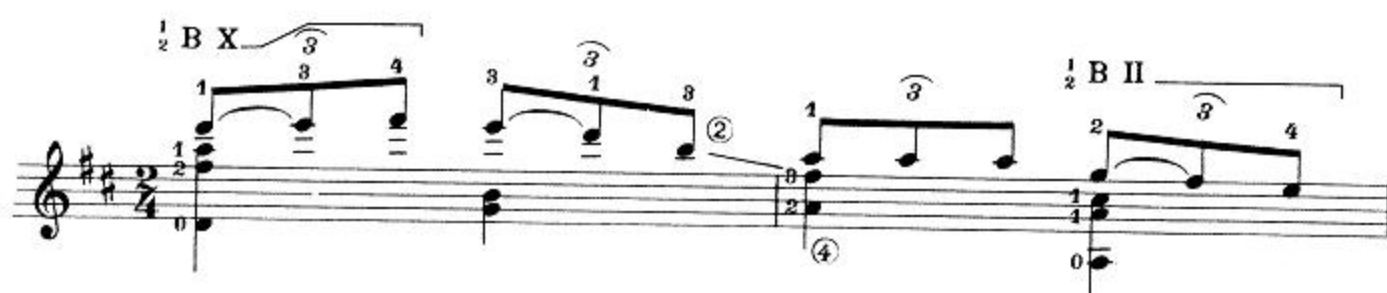
B V

B II

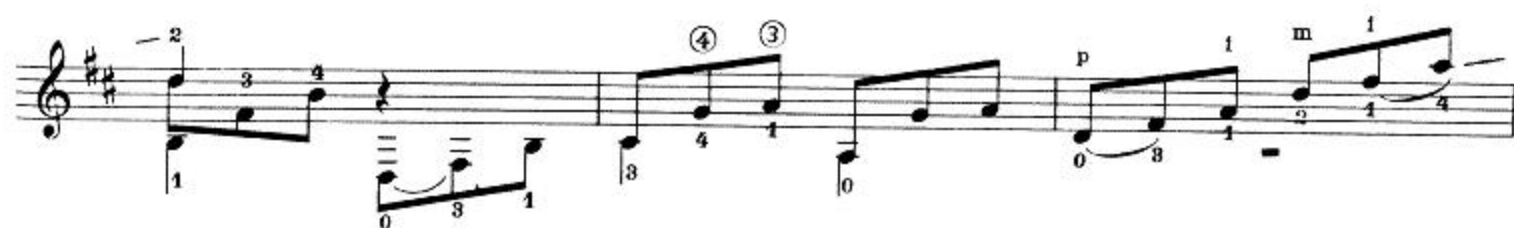
B III

B II

21



22



23

23

(24) ⑥ = RE

(25)

(26)

II

Andante

28

$\frac{1}{2}$ BV

BIII

$\frac{1}{2}$ BVII

BII

BIV

BIV

BVI

BVIII

BVI

$\frac{1}{2}$ BV

poco ten.

BVIII

cresc.

BV

a tempo

BII

1. $\frac{1}{2}$ BII

BV

2. $\frac{1}{2}$ BII

p

molto rit.

III

Allegretto

(29)

p

$\frac{1}{2}$ BV

BV

BVII

BVIII

BV

BIII

BVIII

$\frac{1}{2}$ BIX

$\frac{1}{2}$ BX

f *ritar.*

p a tempo

BV

BVII

BIII

BV

BIII

$\frac{1}{2}$ BVII

$\frac{1}{2}$ BX

cresc.

calando

BIII

$\frac{1}{2}$ BVII

$\frac{1}{2}$ BX

ritar.

IV

Allegro

(30)

$\frac{1}{2}$ BIX

BII

$\frac{1}{2}$ BVI BIV

BII

BVII BXI BXII

ritar. poco

p

a tempo

BXI BVII

BVII BIV

BVI BIV

BII

f

cresc.

ritar.

ten.

BXI BX

BVIII

BVII

BIV

BII BIV

a tempo

cresc.

f

decresc.

ritar.

p

poco

a tempo

p

pp

f ten.

ritar.

BII

V

Andante sostenuto

(34)

Andante sostenuto

BII

BII

BVII

BIX

BII

un poco cresc.

p ritar.

BII

arm.

BV

p

ten.

$\frac{1}{2}$ BIV

$\frac{1}{2}$ BII

p a tempo

molto ritar.

a tempo

pp

ritar.

dan.

do

arm.

VI

Moderato

32

BV

BVII

$\frac{1}{2}$ BXII

BII

BI

BVII

BV

$\frac{1}{2}$ BII

ritar.

BIII

BII

$\frac{1}{2}$ BII

BII

BIV

The musical score is written for guitar in 2/4 time, key of D major (two sharps). It consists of eight staves of music. The first staff begins with a circled number 32. The score includes various guitar techniques and chord progressions, indicated by letters and Roman numerals above the notes. Fingerings are shown with numbers 1-4 on the left hand and 1-5 on the right hand. Dynamics include piano (p), mezzo-forte (m), and accents (a). The piece concludes with a 'ritar.' (ritardando) marking. The staves are labeled with chord progressions: BV, BVII, 1/2 BXII, BII, BI, BVII, BV, 1/2 BII, BIII, BII, 1/2 BII, BII, and BIV.

33

Andante

BVII

$\frac{1}{2}$ BII

BII

$\frac{1}{2}$ BIV

$\frac{1}{2}$ BII

BII

BVII

$\frac{1}{2}$ BVIII

BIX

$\frac{1}{2}$ BVII

$\frac{1}{2}$ BX

BIX

BV

BIV

BII

BII

VIII

Allegretto

34

Allegretto

34

p

BIV

BII

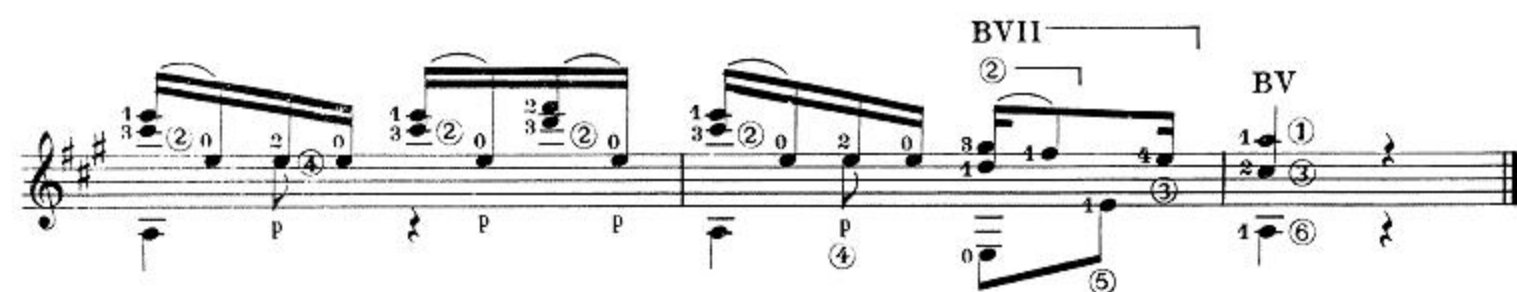
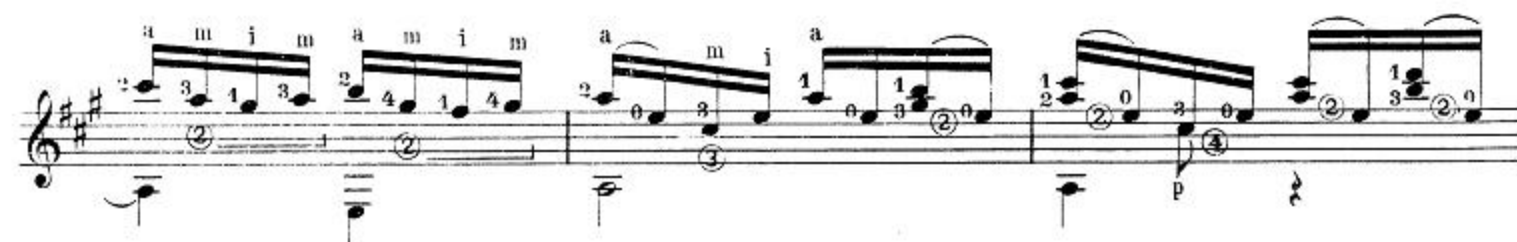
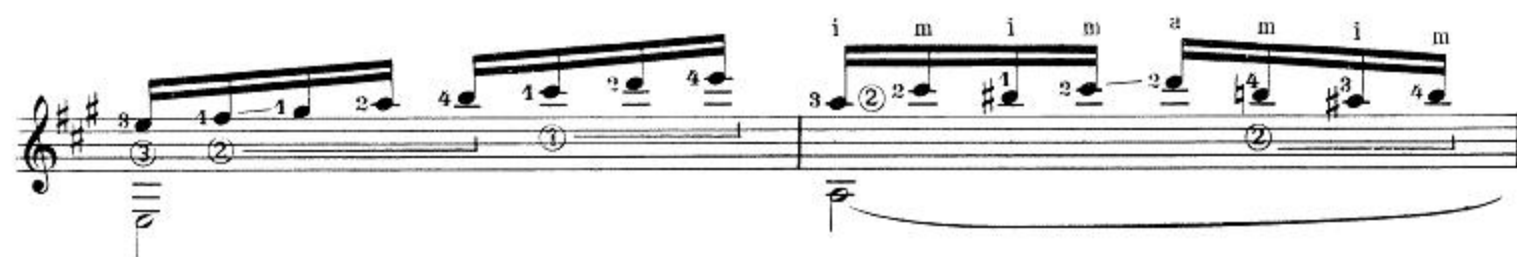
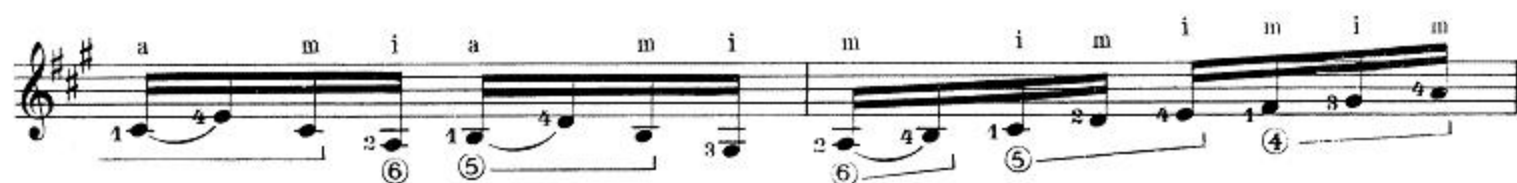
BV

$\frac{1}{2}$ BVII

BV

Allegretto

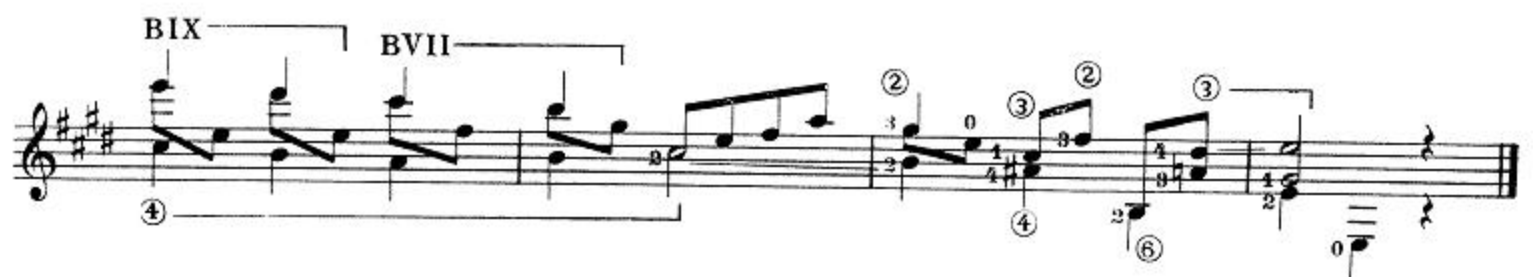
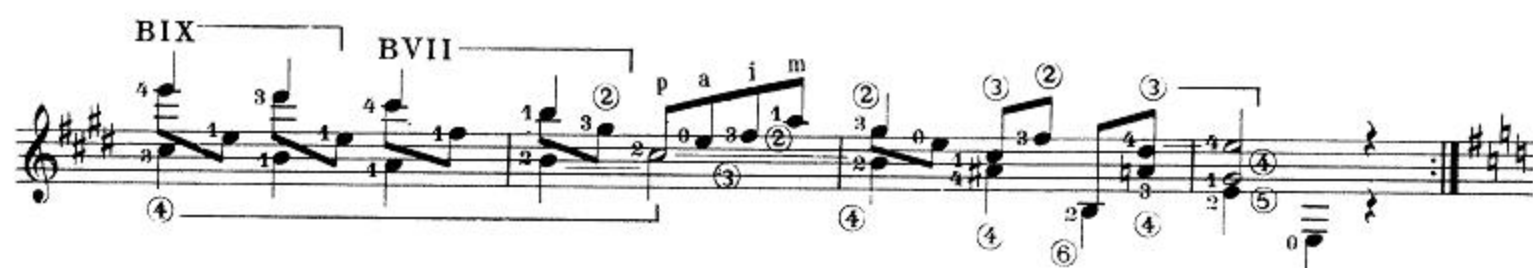
35



LÁGRIMA

Andante

36



33

Andante

OREMUS

Lento

PRELUDIO SU UN TEMA DI F. MENDELSSOHN

Moderato

BVII

(39)

39

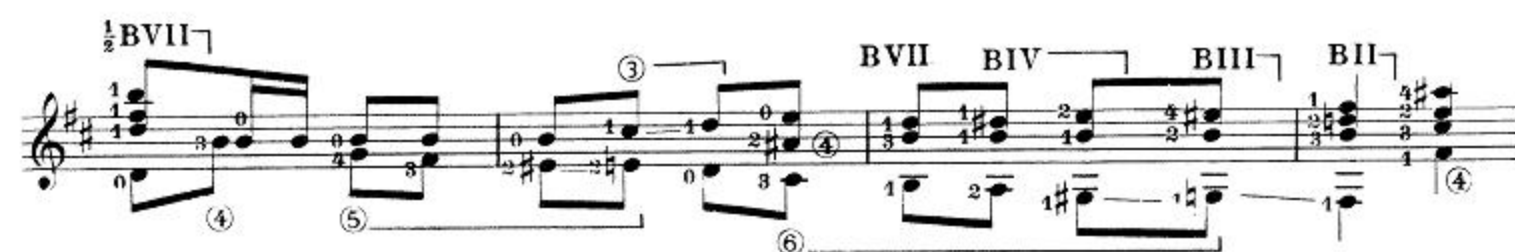
BVII

ritar.

BVIII

BVII

BII BIV BV





FRANCISCO TÁRREGA

Música para Guitarra

OBRAS ESCOGIDAS

1031	— N.º 1	<i>Loure</i> , de J. Seb. Bach.....	2,50	1111	— N.º 21	<i>Saint-Nicolas</i> , de Schumann.....	2
1032	— » 2	<i>Maria</i> , gavota.....	1,50	1112	— » 22	<i>Sonata</i> , op. 13, de Beethoven.....	2
1033	— » 3	<i>Mazurka</i> , de Chopín, op. 33, núm. 4	2,50	1113	— » 23	<i>Preludio</i> 15, de Chopín.....	2
1034	— » 4	<i>Minueto</i> , de Haéndel.....	1,50	1114	— » 24	<i>Minueto</i> , de Mozart.....	2
1035	— » 5	<i>Sueño Trémolo</i> , Estudio.....	2,50	1121	— » 25	<i>Nocturno</i> , de Chopín.....	3
1048	— » 6	<i>Scherzo de la sonata</i> , op. 2, de Beethoven.....	2,00	1122	— » 26	<i>Berceuse</i> , de Schumann.....	3
1049	— » 7	<i>Largo Assai</i> , de Haynd.....	2,50	1123	— » 27	<i>Mazurka</i>	3
1050	— » 8	<i>Sonata Segunda</i> , de Bach.....	2,00	1124	— » 28	<i>Au soir</i> , de Schumann.....	3
1051	— » 9	<i>Fuga</i> , de Schumann.....	2,00	1125	— » 29	<i>Minueto du quatuor à cordes</i> , de Mozart.....	2
1052	— » 10	<i>Minueto</i>	1,50	2087	— » 30	<i>Capricho árabe</i> , (célebre serenata)	2
1053	— » 11	<i>Preludio</i> , núm. 6.....	1,00	2088	— » 31	<i>Preludios</i> núms. 1 y 2.....	1
1054	— » 12	<i>Preludio</i> , núm. 7.....	1,00	2089	— » 32	<i>La mariposa</i> , estudio.....	1
1102	— » 13	<i>Recuerdos de la Alhambra</i>	2,50	2090	— » 33	<i>Gran vals</i>	2
1103	— » 14	Estudio en forma de Minueto.....	1,50	2091	— » 34	<i>Adelita</i> , mazurka.....	1
1104	— » 15	Dos preludios, núms. 8 y 9.....	1,50	2092	— » 35	<i>Largo</i> de Beethoven, op. 7.....	2
1105	— » 16	<i>Andante</i> , de Haydn.....	1,50	2093	— » 36	<i>Preludios</i> , de Chopín, núms. 6, 7 y 20	2
1106	— » 17	Polka de <i>El Pobre Valbuena</i>	2,50	2094	— » 37	<i>Preludios</i> originales. 3, 4 y 5....	2
1107	— » 18	Tango de la cadera de <i>El Ratón</i> ..	1,50	2095	— » 38	<i>Rosita</i> , polka, y <i>Marieta</i> , mazurka	2
1108	— » 19	<i>Feuilles varies</i> , de Schumann....	1,00	2096	— » 39	<i>Minueto</i> , de Schubert.....	2
1110	— » 20	<i>Fuga de la 1.ª sonata para el violín</i> de Bach.....	3,50	2097	— » 40	<i>Minueto</i> , de Beethoven.....	1
				2098	— » 41	<i>Minueto</i> , de Haydn.....	1

ORFEO TRACIO, S. A.

EDITORIAL DE MUSICA

FUGA JOH. SEB. BACH

De la 1ª Sonata para violin solo

Francisco Tarrega

ALLEGRO

p p p p p p p p p p p p

i m a a m

C. 2.

C. 2.

C. 5.

a m i

C. 2.

C. 5.

C. 8.

C. 8.

C. 5.

This page contains seven staves of musical notation for guitar. The notation includes various chords, fingerings, and dynamics. The chords are labeled as follows:

- Staff 1: $C^a 7^a$
- Staff 2: $C^a 7^a$, $C^a 5^a$
- Staff 3: $C^a 2^a$
- Staff 4: $C^a 2^a$
- Staff 5: $C^a 3^a$, $C^a 1^a$

The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and dynamics (e.g., p , m , i , tr).

This page contains eight staves of musical notation, likely for guitar, featuring various exercises and techniques. The notation includes treble clefs, key signatures of one sharp (F#), and various musical symbols such as notes, rests, and fingerings. Exercises are labeled with 'C.' followed by a number, and some include dynamic markings like 'p' and 'm'.

Staff 1: Labeled 'C. 5.' and 'C. 4.' with a dashed line. It features a sequence of eighth and sixteenth notes with fingerings (1-4) and a final measure with a whole note and a circled 4.

Staff 2: Labeled 'C. 5.', 'C. 4.', 'C. 2.', and 'C. 1.' with dashed lines. It shows a series of eighth notes with fingerings, followed by a measure with a whole note and a circled 4.

Staff 3: Labeled 'C. 2.' and 'C. 2.' with dashed lines. It includes a measure with a whole note and a circled 4, followed by a measure with a whole note and a circled 4.

Staff 4: Labeled 'C. 7.' and 'C. 7.' with dashed lines. It features a sequence of eighth notes with fingerings, followed by a measure with a whole note and a circled 4.

Staff 5: Labeled 'C. 9.', 'C. 8.', 'C. 9.', and 'C. 7.' with dashed lines. It shows a series of eighth notes with fingerings, followed by a measure with a whole note and a circled 4.

Staff 6: Labeled 'C. 7.' with a dashed line. It includes a measure with a whole note and a circled 4, followed by a measure with a whole note and a circled 4.

Staff 7: Labeled 'C. 9.' and 'C. 9.' with dashed lines. It features a sequence of eighth notes with fingerings, followed by a measure with a whole note and a circled 4.

Staff 8: Labeled 'C. 9.' with a dashed line. It shows a series of eighth notes with fingerings, followed by a measure with a whole note and a circled 4.

C. 7. *a m* *a m a* C. 5. *i m i m a m i*
p *p*
 C. 5. C. 7. C. 5.
i m i a m i *a m i* *i m i* *a m i* *i m i*
p
a m i a m i a m i a m i
p
i m i m i a m i
i m i
i m a *i m* *C. 9.* *ar* C. 5. C. 6a
i m
 C. 5.

This page contains seven staves of musical notation for guitar. The notation is written in treble clef with a key signature of one sharp (F#). The music includes various chords (C. 5., C. 7., C. 8.), fingerings (1-4), and dynamics (p, m, a, i). The staves are separated by dashed lines, and the music is organized into measures and phrases. The notation includes many accidentals and fingerings, suggesting a complex and technical piece of music.



C. 7.



C. 7.



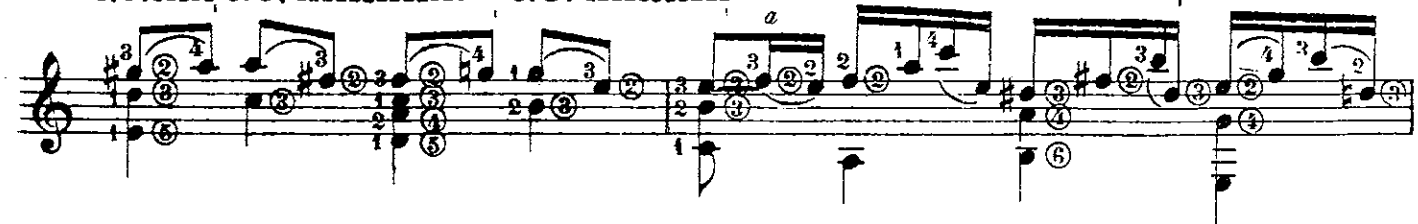
C. 7.

C. 5.

C. 8.

C. 7.

C. 5.



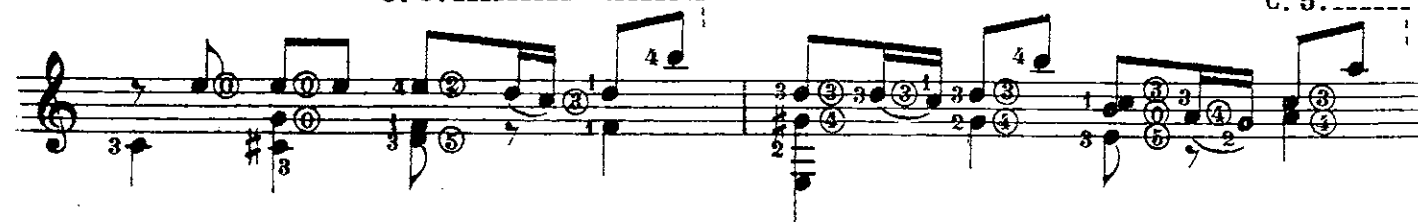
C. 5.

C. 8.

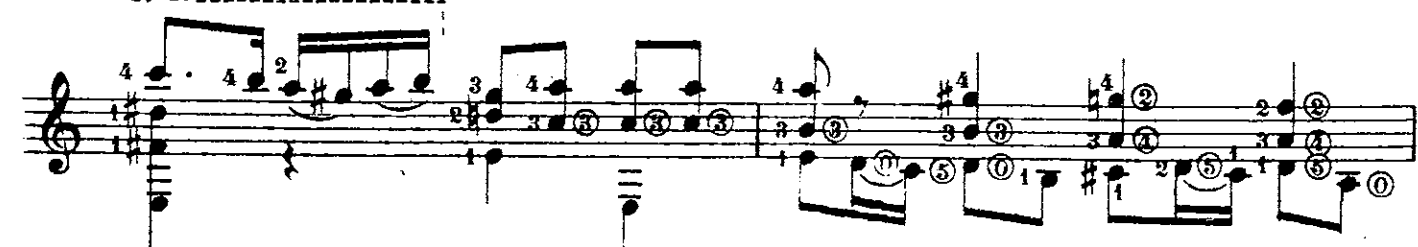


C. 8.

C. 5.



C. 4.



$C^a 5^a$ ----- $C^a 3^a$ $C^a 4^a C^a 5^a$

$C^a 4^a C^a 5^a$ ----- $C^a 4^a C^a 5^a$

$C^a 7^a$ -----

$C^a 7^a$ ----- $C^a 7^a$

$C^a 4^a$ ----- tr



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Música para Guitarra OBRAS ESCOGIDAS

1031	— N.º 1	<i>Loure</i> , de J. Seb. Bach	2,00	1111	— N.º 21	<i>Saint-Nicolas</i> , de Schumann.....	1,50
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1103	— 14	Estudio en forma de Minueto.....	1,00	2091	— 34	<i>Adelita</i> , mazurka	0,75
1104	— 15	Dos preludios, núms. 8 y 9.....	1,00	2092	— 35	<i>Largo</i> de Beethoven, op. 7	2,00
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Fugue - Schumann

PRECIO FIJO PTAS. 1'50

Francisco Tárrega

(+) Allegro ma non troppo.

6.^a en RE

C.a 7a

C.a 7a

C.a 2a

C.a 2a

C. 2

C.a 7a

V. L1 , B. 1054

The musical score consists of ten staves of music, each containing various musical notations including notes, rests, and fingerings. The notation is written in treble clef with a key signature of one sharp (F#). The music includes many accidentals, ties, and dynamic markings like 'p' (piano) and 'ar' (arpeggio). The staves are connected by dashed lines indicating phrasing or continuation.

Staff 1: *C^a 2^a*

Staff 2: *C^a 7^a*, *C^a 2^a*

Staff 3: *C^a 3^a*, *C^a 7^a*, *C^a 5^a*

Staff 4: *C^a 3^a*, *C^a 2^a*, *C^a 2^a*

Staff 5: *C^a 2^a*

Staff 6: *C^a 5^a*, *C^a 2^a*

Staff 7: *C^a 2^a*, *C^a 5^a*, *C^a 2^a*

Staff 8: *C^a 2^a*

Staff 9: *C^a 2^a*

Staff 10: *C^a 2^a*



FRANCISCO TÁRREGA

Música para Guitarra

OBRAS ESCOGIDAS

1031 : 1	Loure de Joh. Seb. Bach	Ptas. 2
1032 : 2	María, Gavota	» 1
1033 : 3	Mazurka, Chopin, ob. 33, número 4.	» 2
1034 : 4	Minueto de Haëndel	» 1
1035 : 5	¡Sueño! Trémolo-estudio	» 1'75
1048 : 6	Scherzo de la sonata ob. 2 de Beethoven.	» 1'50
1049 : 7	Largo assal de Haydn	2
1050 : 8	Sonata 2.ª de Joh. Seb. Bach.	» 1'50
1051 : 9	Fuga de Schumann.	» 1'50
1052 : 10	Minueto	» 1
1053 : 11	Preludio n.º 6.	» 0'75
1054 : 12	Preludio n.º 7.	» 0'75
1102 : 13	Recuerdos de la Alhambra.	1'50
1103 : 14	Estudio en forma de minueto	» 1
1104 : 15	Dos preludios, números 8 y 9	» 0'75
1105 : 16	Andante, de Haydn.	» 1
1106 : 17	El pobre Valbuena, zarzuela, polka japonesa.	» 1'50

1107 : 18	El ratón, zarzuela, tango, de la cadera.	» 1
1108 : 19	Feuilles varies, de Schumann, ob. 99.	» 1
1110 : 20	Fuga de la primera sonata, J. S. Bach.	» 2'50
1111 : 21	Saint-Nicolas, Schumann.	Ptas. 1'25
1112 : 22	Sonata, ob. 13, Beethoven.	» 1'50
1113 : 23	Preludio n.º 15, Chopin.	» 1'50
1114 : 24	Minueto, Mozart.	» 1'50
1121 : 25	Nocturno, Chopin.	» 2
1122 : 26	Berceuse, Schumann.	» 1'25
1123 : 27	Mazurka.	» 1'50
1124 : 28	Au soir, ob. 12, Schumann.	» 1'50
1125 : 29	Minueto du quatuor a cordes, Mozart.	» 1'25
2087 N.º 30	Capricho arabe (celebre serenata).	» 2
2090 : 33	Gran vals	» 1'50
2091 : 34	Adelita (mazurka)	» 0'50
2096 : 39	Minueto, de Schuberth)	» 1'50

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LARGO ASSAI

HAYDN.

Arreglado para guitarra.

Francisco Tárrega.

PRECIO FIJO. PTAS 2.

The score is written for guitar and includes various musical notations such as chords, fingerings, and dynamics. The piece is in 3/4 time and features a variety of musical textures and techniques.

Key features of the score include:

- Chordal structures:** Labeled with C. 1^a, C. 8^a, C. 4^a, C. 3^a, C. 2^a, C. 5^a, C. 10^a, C. 6^a, and C. 5^a.
- Fingerings:** Indicated by numbers 1-4 in circles or above notes.
- Dynamics:** *mezza voce*, *ten.*, *cres.*, *pp*, *p*, *poco f*.
- Articulation:** *m* (marcato), *i* (acciso), *a* (acciso).
- Rehearsal marks:** Roman numerals VII and VIII.
- Repeat signs:** Double bar lines with dots.

This page contains eight staves of musical notation, likely for a piano. The notation includes various chords and fingerings, with some measures marked with dynamics like *f* (forte) and *p* (piano). The staves are labeled with chord names and superscripts, indicating specific voicings or techniques:

- Staff 1: C. 5^a, C. 1^a, C. 8^a, C. 1^a. Dynamics: *f*, *p*.
- Staff 2: C. 1^a, C. 8^a, C. 1^a. Dynamics: *p*.
- Staff 3: C. 1^a, C. 4^a. Dynamics: *f*.
- Staff 4: C. 5^a. Dynamics: *f*.
- Staff 5: C. 4^a, C. 2^a.
- Staff 6: C. 6^a, C. 6^a. Dynamics: *p*.
- Staff 7: C. 4^a, C. 6^a.

The notation includes various chord voicings, such as triads, dyads, and full chords, often with fingerings indicated by numbers in circles. Some measures also include slurs and ties.

C. 8^a C. 9^a 3

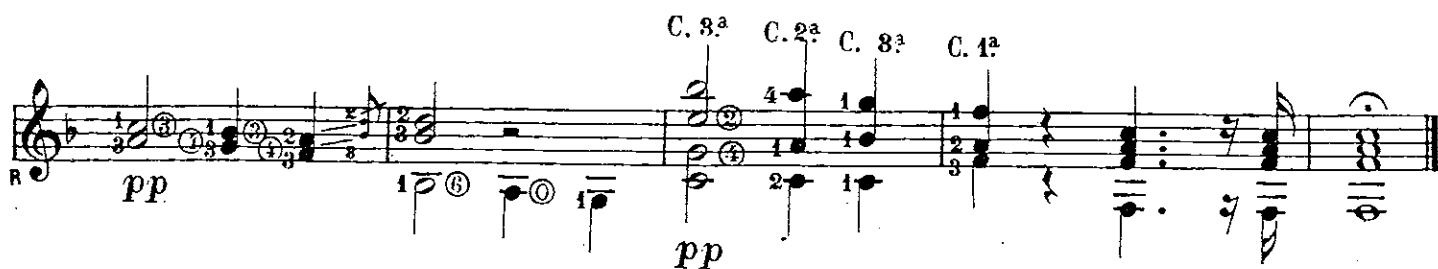
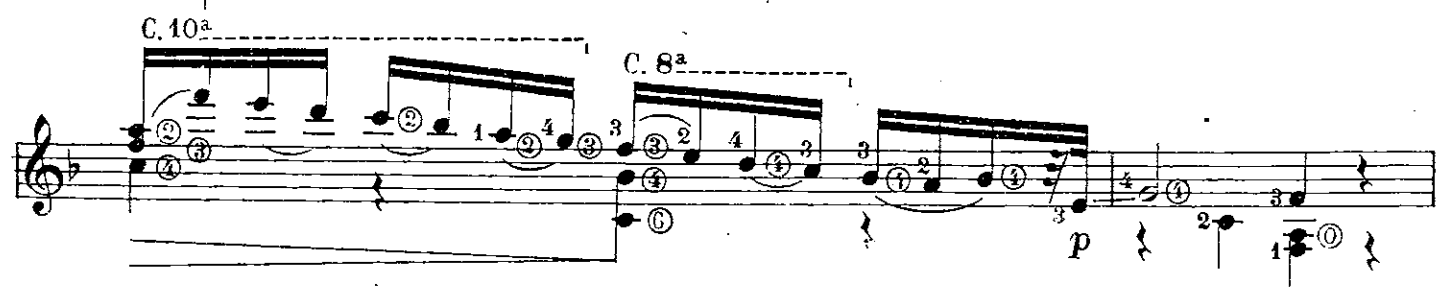
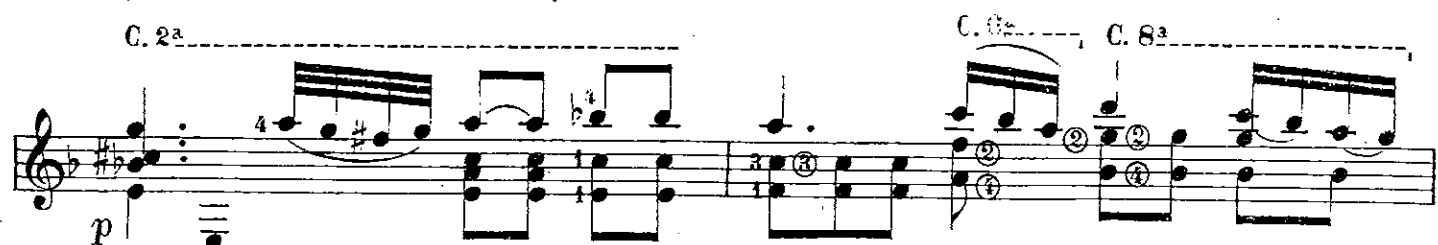
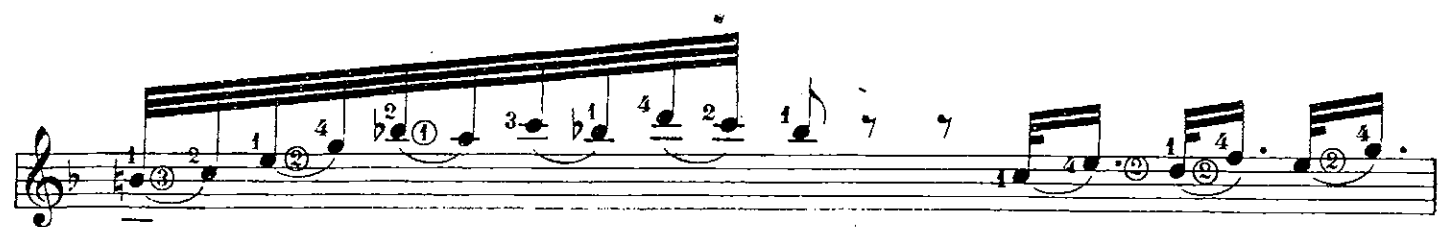
C. 8^a C. 5^a *mezza voce.*

C. 5^a C. 3^a C. 6^a

C. 5^a

C. 4^a C. 8^a

C. 2^a





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1050	— 8	Sonata Segunda, de Bach.....	2,00	1124	— 28	Au soir, de Schumann.....	3,50
1051	— 9	Fuga, de Schumann.....	2,00	1125	— 29	Minueto du quatuor á cordes, de Mozart.....	2,00
1052	— 10	Minueto.....	1,50	2087	— 30	Capricho drabe, (célebre serenata)	2,50
1053	— 11	Preludio, núm. 6.....	1,00	2088	— 31	Preludios núms. 1 y 2.....	1,50
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1105	— 16	Andante, de Haydn.....	1,50	2093	— 36	Preludios, de Chopin, núms. 6, 7 y 20	2,00
1106	— 17	Polka de El Pobre Valbuena.....	2,50	2094	— 37	Preludios. originales. 3, 4 y 5.....	2,00
1107	— 18	Tango de la cadera de El Ratón..	1,50	2095	— 38	Rosita, polka, y Marieta, mazurka	2,00
1108	— 19	Feuilles varies, de Schumann....	1,00	2096	— 39	Minueto, de Schubert.....	2,00
1110	— 20	Fuga de la 1.ª sonata para el violín de Bach.....	3,50	2097	— 40	Minueto, de Beethoven.....	1,50
				2098	— 41	Minueto, de Haydn.....	1,50

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LOURE DE BACH

Arreglado para Guitarra

Francisco Tárrega

6º en Re

f *p* *f* *p* *ff*

Ca 2ª *Ca 7ª* *Ca 9ª* *Ca 7ª* *Ca 9ª* *Ca 7ª* *Ca 9ª* *Ca 7ª*

tr

2

Ca 2a Ca 7a Ca 5a Ca 7a

Ca 5a Ca 5a Ca 2a Ca 2a

Ca 7a Ca 9a

Ca 7a Ca 9a

Ca 7a Ca 9a

Ca 7a Ca 2a Ca 5a Ca 5a Ca 2a

Ca 2a Ca 7a

p *pp* *f* *p* *ff* *p* *ff*

1031

3

C^a9^a C^a5^a C^a6^a C^a8^a C^a5 C^a6^a

C^a5^a C^a8^a C^a5^a C^a8^a

C^a4^a C^a8^a

C^a7^a C^a8^a C^a7^a C^a7^a

C^a10^a C^a8^a C^a7^a C^a7^a C^a5^a

C^a7^a C^a10^a

C^a9^a C^a5^a C^a6^a C^a8^a C^a8^a

C^a5^a 1^a 2^a

p

4.

C#2 C#7 C#7
p
 C#2 C#9
f
 C#9 C#7
p
 C#9
 C#7 C#7
f
 C#9 C#7
ff
 C#2 C#7 C#5 C#7
p pp
 C#5 C#5 C#2 C#2
p



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40 — Gayota (arr. Maza)	1.—	80 — Preludio Nr. 15 (arr. Tárrega)	2.—	132 Llobet, Catalanische Volksweise: El Testament de n'Amelia	1.20
41 — Loure (arr. Tárrega)	2.—	81 Coste, Rêverie, estudio de concierto	1.20	133 — Romanza	2.—
42 — Sarabande (II. Sonata violín solo) (arr. Segovia)	1.20	131 — Estudio en La (de concierto)	1.60	121 — Granados, Danza española V	1.50
43 — Siciliana (I. Sonata violín solo) (arr. Segovia)	1.80	82 Damas, El solitario, tema con var.	1.20	134 — Schumann, Album-Blatt (Hoja de Album Nr. 5), Botschaft (El Mensaje)	1.80
44 — Sonata II (arr. Tárrega)	1.80	83 — El Trémolo, Gran nocturno car.	1.50		
45 Beethoven, Adagio de la Sonata Patética (arr. Lopez)	1.20	84 — „Sacris solemniss“ con Var.	1.50		
46 — Claro de Luna. De la Sonata, op. 27 Nr. 2 (arr. Lopez)	1.20	85 Ferrer, Brisas del Parnaso. 4 piezas: Vals, Menuet, Nocturno, Andante	1.50		
234 — Claro de Luna. De la Sonate op. 37 Nr. 2 (arr. Tárrega)	2.—	86 — El gondolero, melodía, op. 51	1.—		
48 — Largo, de la Sonata, op. 7 (arr. Tárrega)	2.—	87 — El ramillete, 10 pequeñas piezas (leicht)	1.80		
47 — Marcha Funebre de la Sonate, op. 26 (arr. Tárrega)	1.60	88 — Impresiones juveniles, vals (leicht)	1.—		
49 — Minuetto (arr. Segovia)	1.80	89 — Inquietud, Pieza de concierto, op. 57	1.20		
50 — Menuet (arr. Tárrega)	1.20	90 — Marcha Nupcial, op. 61	1.20		
51 — Fragin. de la 7a Sinf. (arr. Tárrega)	1.60	91 — 12 Menuets (für Anfänger) op. 12	1.50		
52 — Scherzo de la Sonata, op. 2 (arr. Tárrega)	1.80	92 — Misiva Afectuosa, Pieza de salon	1.20		
53 — Sonata, op. 13 (arr. Tárrega)	2.—	93 — Recuerdos de Montgrí, capr. op. 1	1.80		

Fortsetzung siehe Rückseite

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Carl Haslinger qdm. Tobias, Wien I

Marcha fúnebre

DE LA SONATA N.º 12 DE BEETHOVEN.

F. TÁRREGA.

p

i m a m i

a m i a m i a m i a m i a m i

C. 5^a C. 1^a C. 3^a

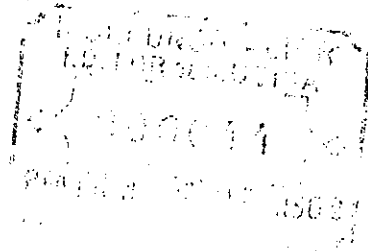
C. 3^a

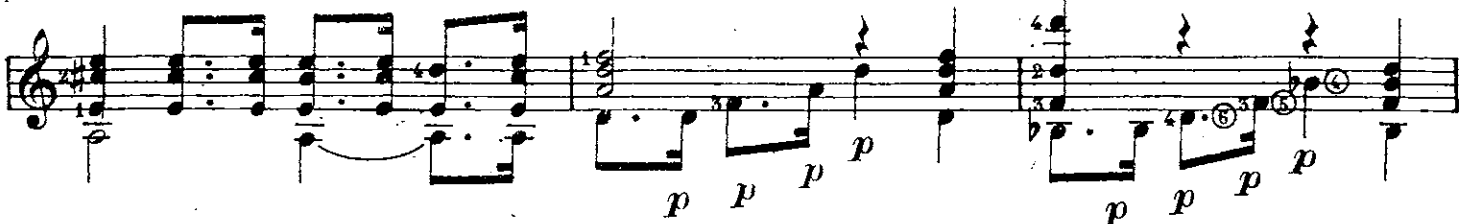
C. 3^a

a m i

C. 1^a C. 1^a C. 6^a

C. 3^a C. 4^a C. 5^a C. 4^a C. 4^a C. 5^a



C. 4^aC. 4^a C. 5^a C. 4^aC. 6^aC. 4^aC. 5^aC. 3^aC. 9^aC. 3^a

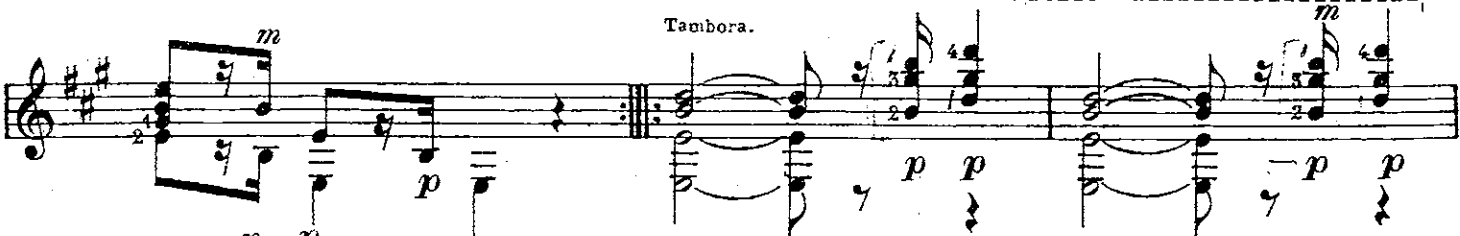
C.

C. 7^a

Tambora.

C. 7^a

Tambora.

C. 9^aC. 7^a

a m i *a m i*

First staff of music in treble clef. It begins with two measures of chords marked *a m i*. The melody consists of eighth and sixteenth notes. A double bar line appears after the fourth measure, with a 2/5 time signature change indicated above it. The piece continues with more chords and a final measure ending with a whole note chord.

a m i *a m i* *a m i* *a m i* *a m i* C. 5^a

Second staff of music in treble clef. It contains five measures of chords, each marked *a m i*. The final measure is marked C. 5^a and contains a circled 2. The staff ends with a double bar line and a final measure with a circled 5.

C. 5^a C. 4^a C. 3^a C. 3^a

Third staff of music in treble clef. It begins with a circled 4, followed by two measures of chords. A double bar line is followed by two more measures of chords. The staff ends with a double bar line and a final measure with a circled 4.

C. 3^a

Fourth staff of music in treble clef. It begins with a circled 2, followed by a measure with a circled 6 and a circled 5. A double bar line is followed by two measures of chords. The staff ends with a double bar line and a final measure with a circled 4.

C. 5^a

A la 8 hasta 0 y sigue.

Fifth staff of music in treble clef. It begins with a circled 3, followed by a measure with a circled 4 and a circled 2. A double bar line is followed by two measures of chords. The staff ends with a double bar line and a final measure with a circled 4.

a m i *a m i* *a m i*

Sixth staff of music in treble clef. It begins with a circled 3, followed by a measure with a circled 4 and a circled 2. A double bar line is followed by two measures of chords. The staff ends with a double bar line and a final measure with a circled 4.

C. 3^a C. 2^a

p *pp y rit.* *p* *p* *p*

Seventh staff of music in treble clef. It begins with a circled 6, followed by a measure with a circled 4 and a circled 2. A double bar line is followed by two measures of chords. The staff ends with a double bar line and a final measure with a circled 4.



FRANCISCO TARREGA

Música para Guitarra OBRAS ESCOGIDAS

1031	— N.º 1	<i>Loure</i> , de J. Seb. Bach.....	2,00	1111	— N.º 21	<i>Saint-Nicolas</i> , de Schumann.....	1,50
1032	— „ 2	<i>María</i> , gavota.....	1,00	1112	— „ 22	<i>Sonata</i> , op. 13, de Beethoven.....	1,50
1033	— „ 3	<i>Mazurka</i> , de Chopín, op. 33, núm. 4.....	2,00	1113	— „ 23	<i>Preludio</i> 13, de Chopín.....	1,50
1034	— „ 4	<i>Minueto</i> , de Haéndel.....	1,00	1114	— „ 24	<i>Minueto</i> , de Mozart.....	1,50
1035	— „ 5	<i>Sueño Trémolo</i> , Estudio.....	2,00	1121	— „ 25	<i>Nocturno</i> , de Chopín.....	2,00
1048	— „ 6	<i>Scherzo de la sonata</i> , op. 2, de Beethoven.....	1,50	1122	— „ 26	<i>Berceuse</i> , de Schumann.....	2,50
1049	— „ 7	<i>Largo Assai</i> , de Haynd.....	2,00	1123	— „ 27	<i>Mazurka</i>	2,00
1050	— „ 8	<i>Sonata Segunda</i> , de Bach.....	1,50	1124	— „ 28	<i>Au soir</i> , de Schumann.....	2,00
1051	— „ 9	<i>Fuga</i> , de Schumann.....	1,50	1125	— „ 29	<i>Minueto du quatuor à cordes</i> , de Mozart.....	1,50
1052	— „ 10	<i>Minueto</i>	1,50	2087	— „ 30	<i>Capricho árabe</i> , (célebre serenata).....	2,00
1053	— „ 11	<i>Preludio</i> , núm. 6.....	1,00	2088	— „ 31	<i>Preludios</i> núms. 1 y 2.....	1,00
1054	— „ 12	<i>Preludio</i> , núm. 7.....	1,00	2089	— „ 32	<i>La mariposa</i> , estudio.....	1,00
1102	— „ 13	<i>Recuerdos de la Alhambra</i>	2,00	2090	— „ 33	<i>Gran vals</i>	1,50
1103	— „ 14	Estudio en forma de Minueto.....	1,00	2091	— „ 34	<i>Adelita</i> , mazurka.....	0,75
1104	— „ 15	Dos preludios, núms. 8 y 9.....	1,00	2092	— „ 35	<i>Largo</i> de Beethoven, op. 7.....	2,00
1105	— „ 16	<i>Andante</i> , de Haydn.....	1,00	2093	— „ 36	<i>Preludios</i> , de Chopín, núms. 6, 7 y 20.....	1,50
1106	— „ 17	Polka de <i>El Pobre Valbuena</i>	2,00	2094	— „ 37	<i>Preludios</i> , originales 3, 4 y 5....	1,50
1107	— „ 18	Tango de la cadera de <i>El Ratón</i> ..	1,00	2095	— „ 38	<i>Rosita</i> , polka, y <i>Marieta</i> , mazurka.....	1,50
1108	— „ 19	<i>Feuilles varies</i> , de Schumann....	1,00	2096	— „ 39	<i>Minueto</i> , de Schubert.....	1,50
1110	— „ 20	<i>Fuga de la 1.ª sonata para el violín</i> , de Bach.....	3,00	2097	— „ 40	<i>Minueto</i> , de Beethoven.....	1,00
				2098	— „ 41	<i>Minueto</i> , de Haydn.....	1,00

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MAZURKA DE CHOPIN

Arreglada para Guitarra.

Francisco Tárrega.

PRECIO FIJO. PTAS 2'00.

6^a en re

p

C. 1^a

p

dim.

p

p

p

p

dim.

p

C. 8^a C. 2^a
 C. 2^a C. 9^a C. 1^a
 1^a 2^a
f
p p p p p p
pp p p p p p
ar. 12 ar. 9
ar. 7
 R

This page contains eight staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. The second staff features a double bar line and a key signature change to one flat (Bb). The third and fourth staves contain complex rhythmic patterns and dynamic markings such as 'ar' (arpeggio) and 'p' (piano). The fifth staff continues the melodic and harmonic development. The sixth and seventh staves show a series of chords and moving lines. The eighth staff concludes the piece with a final chord marked 'C. 7a' and includes circled numbers (1, 2, 3, 4, 5) indicating fingerings or specific notes.



FRANCISCO TÁRREGA

Música para Guitarra

OBRAS ESCOGIDAS

1031 : 1	Loure de Joh. Seb. Bach	Ptas. 2
1032 : 2	María, Gavota	» 1
1033 : 3	Mazurka, Chopin, ob. 33, número 4.	» 2
1034 : 4	Minueto de Haëndel	» 1
1035 : 5	¡Sueño! Trémolo-estudio	» 1'75
1048 : 6	Scherzo de la sonata ob. 2 de Beethoven.	» 1'50
1049 : 7	Largo assal de Haydn	2
1050 : 8	Sonata 2.ª de Joh. Seb. Bach.	» 1'50
1051 : 9	Fuga de Schumann.	» 1'50
1052 : 10	Minueto	» 1
1053 : 11	Preludio n.º 6.	» 0'75
1054 : 12	Preludio n.º 7.	» 0'75
1102 : 13	Recuerdos de la Alhambra.	1'50
1103 : 14	Estudio en forma de minueto	» 1
1104 : 15	Dos preludios, números 8 y 9	» 0'75
1105 : 16	Andante, de Haydn.	» 1
1106 : 17	El pobre Valbuena, zarzuela, polka japonesa.	» 1'50

1107 : 18	El ratón, zarzuela, tango, de la cadera.	» 1
1108 : 19	Feuilles varies, de Schumann, ob. 99.	» 1
1110 : 20	Fuga de la primera sonata, J. S. Bach.	» 2'50
1111 : 21	Saint-Nicolas, Schumann.	Ptas. 1'25
1112 : 22	Sonata, ob. 13, Beethoven.	» 1'50
1113 : 23	Preludio n.º 15, Chopin.	» 1'50
1114 : 24	Minueto, Mozart.	» 1'50
1121 : 25	Nocturno, Chopin.	» 2
1122 : 26	Berceuse, Schumann.	» 1'25
1123 : 27	Mazurka.	» 1'50
1124 : 28	Au soir, ob. 12, Schumann.	» 1'50
1125 : 29	Minueto du quatuor a cordes, Mozart.	» 1'25
2087 N.º 30	Capricho arabe (celebre serenata).	» 2
2090 : 33	Gran vals	» 1'50
2091 : 34	Adelita (mazurka)	» 0'50
2096 : 39	Minueto, de Schuberth)	» 1'50

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LARGO ASSAI

HAYDN.

Arreglado para guitarra.

Francisco Tárrega.

PRECIO FIJO. PTAS 2.

The score is written for guitar and includes various musical notations such as chords, fingerings, and dynamics. The notation is as follows:

- Staff 1:** C. 1^a, C. 8^a, C. 1^a, C. 8^a. Dynamics: *mezza voce.*, *ten.*, *ten.*
- Staff 2:** C. 1^a, C. 4^a. Dynamics: *cres.*
- Staff 3:** C. 8^a, C. 2^a. Dynamics: *p*
- Staff 4:** C. 1^a, C. 8^a. Dynamics: *pp*
- Staff 5:** C. 5^a, C. 10^a, C. 5^a, C. 6^a. Dynamics: *p*, *poco f*

The musical score consists of eight staves, each containing a different exercise or section. The notation is in G major (one sharp) and includes various chords, scales, and fingerings. The exercises are labeled as follows:

- Staff 1: C. 5^a, C. 1^a, C. 8^a, C. 1^a. Dynamics: *f*, *p*.
- Staff 2: C. 1^a, C. 8^a, C. 1^a. Dynamics: *p*.
- Staff 3: C. 1^a, C. 4^a. Dynamics: *f*.
- Staff 4: C. 5^a. Dynamics: *f*.
- Staff 5: C. 4^a, C. 2^a.
- Staff 6: C. 6^a, C. 6^a. Dynamics: *p*.
- Staff 7: C. 4^a, C. 6^a.

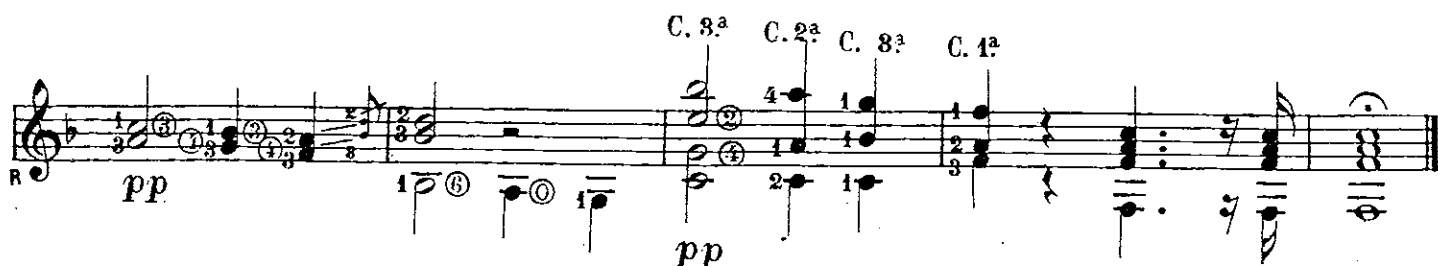
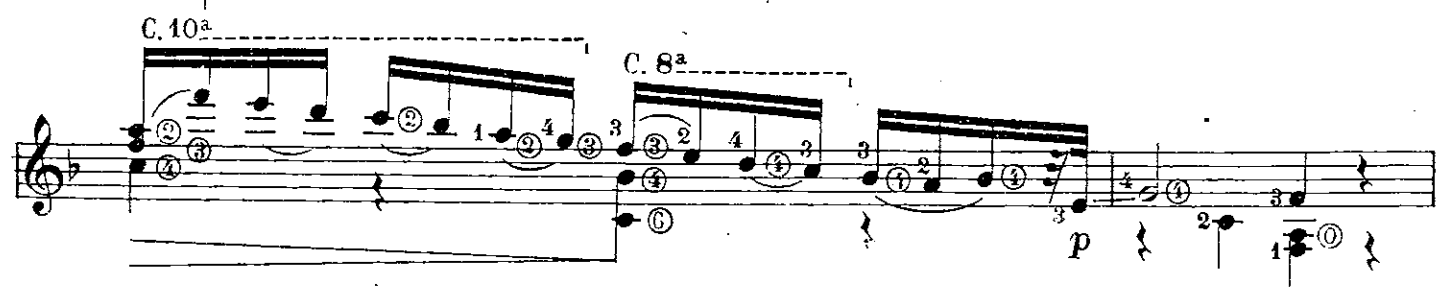
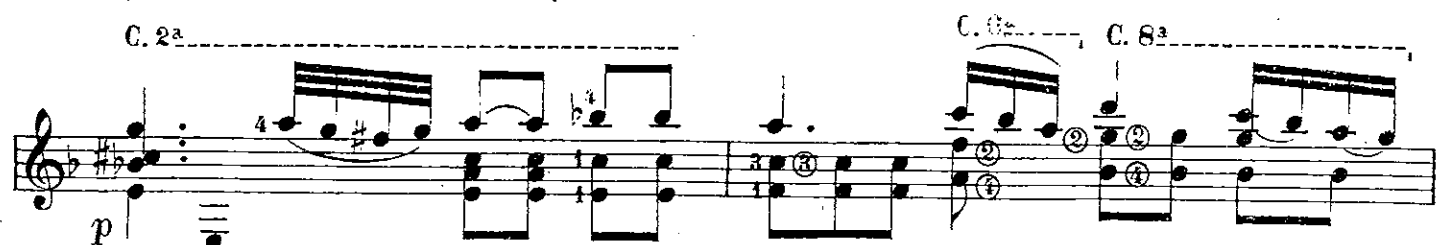
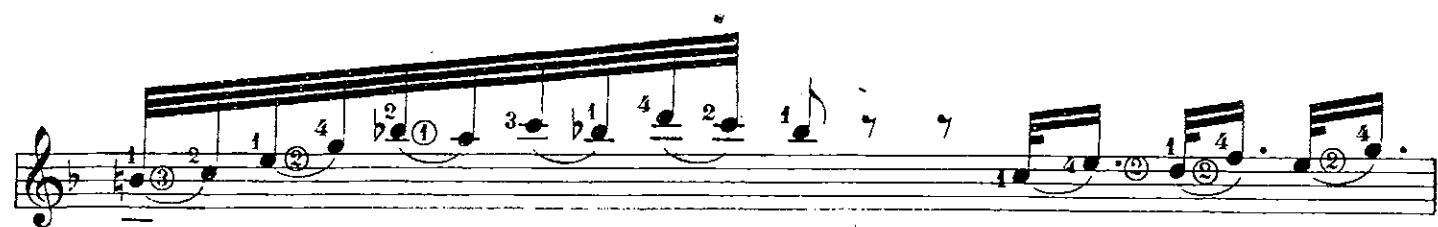
The page is numbered 1049 at the bottom.

The musical score consists of two systems. The first system is labeled 'C. 8a' and features a treble clef with a key signature of two flats. It contains three measures of music, each with a box around the notes. The first measure has notes 3, 4, 5, and 6. The second measure has notes 3, 4, and 5. The third measure has notes 4, 5, and 6. The second system is labeled 'C. 5a' and features a treble clef with a key signature of one flat. It contains three measures of music, each with a box around the notes. The first measure has notes 2, 3, 4, and 5. The second measure has notes 2, 3, and 4. The third measure has notes 3, 4, and 5. The score concludes with the instruction 'mezza voce.'.

C. 5^a

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4 (circled 1), followed by a quarter note F4 (circled 2), and a quarter note E4 (circled 3). A slur covers a descending eighth-note scale: D4 (circled 4), C4 (circled 5), B3 (circled 6), A3 (circled 7), G3 (circled 8), F3 (circled 9), and E3 (circled 10). The system concludes with a whole note chord consisting of G3, B3, and D4.

The image shows a musical score with two systems. The first system is labeled 'C. 4a' and the second is labeled 'C. 8a'. Both systems are written on a single staff with a treble clef. The first system contains several measures of music, including a triplet of eighth notes and a group of sixteenth notes marked with a 'p' (piano) dynamic. The second system continues the melody with a series of eighth and sixteenth notes, some beamed together. The notation includes various accidentals (sharps, flats) and dynamic markings.



Caprice Krabe

v.

233

Francisco Tarrega

Hamburg 28 August 1914.

I Meier seinem lieben Herrn Direktor Rischel

Indamolino *harpes & mait D. Minen*

harm: *fo* *4 1 2 1* *4 2 2 1* *4 2 2 0* *III* *4* *C 3 a 1*

4 *4* *3* *+ 3* *12 4* *3* *2 1 3 2 0 2* *10 4 10 4* *2 1* *6*

VIII *harm* *harm*

1 *1* *2* *1* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200* *201* *202* *203* *204* *205* *206* *207* *208* *209* *210* *211* *212* *213* *214* *215* *216* *217* *218* *219* *220* *221* *222* *223* *224* *225* *226* *227* *228* *229* *230* *231* *232* *233* *234* *235* *236* *237* *238* *239* *240* *241* *242* *243* *244* *245* *246* *247* *248* *249* *250* *251* *252* *253* *254* *255* *256* *257* *258* *259* *260* *261* *262* *263* *264* *265* *266* *267* *268* *269* *270* *271* *272* *273* *274* *275* *276* *277* *278* *279* *280* *281* *282* *283* *284* *285* *286* *287* *288* *289* *290* *291* *292* *293* *294* *295* *296* *297* *298* *299* *300* *301* *302* *303* *304* *305* *306* *307* *308* *309* *310* *311* *312* *313* *314* *315* *316* *317* *318* *319* *320* *321* *322* *323* *324* *325* *326* *327* *328* *329* *330* *331* *332* *333* *334* *335* *336* *337* *338* *339* *340* *341* *342* *343* *344* *345* *346* *347* *348* *349* *350* *351* *352* *353* *354* *355* *356* *357* *358* *359* *360* *361* *362* *363* *364* *365* *366* *367* *368* *369* *370* *371* *372* *373* *374* *375* *376* *377* *378* *379* *380* *381* *382* *383* *384* *385* *386* *387* *388* *389* *390* *391* *392* *393* *394* *395* *396* *397* *398* *399* *400* *401* *402* *403* *404* *405* *406* *407* *408* *409* *410* *411* *412* *413* *414* *415* *416* *417* *418* *419* *420* *421* *422* *423* *424* *425* *426* *427* *428* *429* *430* *431* *432* *433* *434* *435* *436* *437* *438* *439* *440* *441* *442* *443* *444* *445* *446* *447* *448* *449* *450* *451* *452* *453* *454* *455* *456* *457* *458* *459* *460* *461* *462* *463* *464* *465* *466* *467* *468* *469* *470* *471* *472* *473* *474* *475* *476* *477* *478* *479* *480* *481* *482* *483* *484* *485* *486* *487* *488* *489* *490* *491* *492* *493* *494* *495* *496* *497* *498* *499* *500* *501* *502* *503* *504* *505* *506* *507* *508* *509* *510* *511* *512* *513* *514* *515* 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*848* *849* *850* *851* *852* *853* *854* *855* *856* *857* *858* *859* *860* *861* *862* *863* *864* *865* *866* *867* *868* *869* *870* *871* *872* *873* *874* *875* *876* *877* *878* *879* *880* *881* *882* *883* *884* *885* *886* *887* *888* *889* *890* *891* *892* *893* *894* *895* *896* *897* *898* *899* *900* *901* *902* *903* *904* *905* *906* *907* *908* *909* *910* *911* *912* *913* *914* *915* *916* *917* *918* *919* *920* *921* *922* *923* *924* *925* *926* *927* *928* *929* *930* *931* *932* *933* *934* *935* *936* *937* *938* *939* *940* *941* *942* *943* *944* *945* *946* *947* *948* *949* *950* *951* *952* *953* *954* *955* *956* *957* *958* *959* *960* *961* *962* *963* *964* *965* *966* *967* *968* *969* *970* *971* *972* *973* *974* *975* *976* *977* *978* *979* *980* *981* *982* *983* *984* *985* *986* *987* *988* *989* *990* *991* *992* *993* *994* *995* *996* *997* *998* *999* *1000*

Allegro *ad lib* *1. mo* *2. do*

Barre III *C 3 a* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200* *201* *202* *203* *204* *205* *206* *207* *208* *209* *210* *211* *212* *213* *214* *215* *216* *217* *218* *219* *220* *221* *222* *223* *224* *225* *226* *227* *228* *229* *230* *231* *232* *233* *234* *235* *236* *237* *238* *239* *240* *241* *242* *243* *244* *245* *246* *247* *248* *249* *250* *251* *252* *253* *254* *255* *256* *257* *258* *259* *260* *261* *262* *263* *264* *265* *266* *267* *268* *269* *270* *271* *272* *273* *274* *275* *276* *277* *278* *279* *280* *281* *282* *283* *284* *285* *286* *287* *288* *289* *290* *291* *292* *293* *294* *295* *296* *297* *298* *299* *300* *301* *302* *303* *304* *305* *306* *307* *308* *309* *310* *311* *312* *313* *314* *315* *316* *317* *318* *319* *320* *321* *322* *323* *324* *325* *326* *327* *328* *329* *330* *331* *332* *333* *334* *335* *336* *337* *338* *339* *340* *341* *342* *343* *344* *345* *346* *347* *348* *349* *350* *351* *352* *353* *354* *355* *356* *357* *358* *359* *360* *361* *36*

Handwritten musical score for a piece titled "D. S. al". The score is written on ten staves of music, featuring various musical notations including notes, rests, and bar lines. The manuscript includes several handwritten annotations in Italian, such as "III baric", "VII baric", "molla resicuo", "loft Finger", "h-berg", and "D. S. al". The paper is aged and yellowed, with some visible staining and wear.

Hamburg 20 August 1914

G. Muir

Simon Liebow Rosen

FRANCISCO TARREGA

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Adelita
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LAGRIMA

Preludio

Francisco Tarrega

Lento

mp

p

mp

Fine

mf

p

rit.

D. C. al Fine

ADELITA

Mazurca

Francisco Tarrega

Moderato

First system of musical notation. Treble clef, key of D major (F#), 3/4 time. The system contains four measures. Fingerings are indicated by numbers 1-4 above notes. Circled numbers 2, 3, 4 are below notes. Dynamics include *mp* and *poco cresc.*. A dashed line labeled VII- spans the third measure.

Second system of musical notation. Treble clef, key of D major (F#), 3/4 time. The system contains four measures. Fingerings are indicated by numbers 1-4 above notes. Circled numbers 2, 3, 4 are below notes. Dynamics include *poco cresc.* and *ritard.*. A dashed line labeled VII- spans the third measure.

Third system of musical notation. Treble clef, key of D major (F#), 3/4 time. The system contains four measures. Fingerings are indicated by numbers 1-4 above notes. Circled numbers 2, 3, 4 are below notes. Dynamics include *f* and *a tempo*. A dashed line labeled IV- spans the first measure. A dashed line labeled IX- spans the third measure. A dashed line labeled VII- spans the fourth measure.

Fourth system of musical notation. Treble clef, key of D major (F#), 3/4 time. The system contains four measures. Fingerings are indicated by numbers 1-4 above notes. Circled numbers 2, 3, 4 are below notes. Dynamics include *mf*, *a tempo*, *molto ten.*, and *f*. A dashed line labeled VIII- spans the first measure. A dashed line labeled II spans the third measure.

Fifth system of musical notation. Treble clef, key of D major (F#), 3/4 time. The system contains four measures. Fingerings are indicated by numbers 1-4 above notes. Circled numbers 2, 3, 4 are below notes. Dynamics include *mp* and *poco cresc.*. A dashed line labeled VII- spans the third measure.

Sixth system of musical notation. Treble clef, key of D major (F#), 3/4 time. The system contains four measures. Fingerings are indicated by numbers 1-4 above notes. Circled numbers 2, 3, 4 are below notes. Dynamics include *rit.*.

SUEÑO

Mazurca

Francisco Tarrega

Moderato

3 *mf*

3 *poco rit.*

3 *a tempo*

Fine

p

mf

rit.

f *a tempo*

rit. *harm 7*

PAVANA

Francisco Tarrega

mf

IV

VII

IV

II

1.

2.

Fine

p

mf

II

1.

2.

pizz

librement

2 - 3

2

3

2

harm 12

rit.

D. S. al Fine



FRANCISCO TARREGA

Música para Guitarra

OBRAS ESCOGIDAS

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1033	— » 3	<i>Mazurka</i> , de Chopín, op. 33, núm. 4.....	2,00	1113	— » 23	<i>Preludio</i> 15, de Chopín.....	1,50
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1049	— » 7	<i>Largo Assai</i> , de Haynd.....	2,00	1123	— » 27	<i>Mazurka</i>	2,00
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1051	— » 9	<i>Fuga</i> , de Schumann.....	1,50	1125	— » 29	<i>Minueto du quatuor á cordes</i> , de Mozart.....	1,50
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1107	— » 18	Tango de la cadera de <i>El Ratón</i>	1,00	2095	— » 38	<i>Rosita</i> , polka, y <i>Marieta</i> , mazurka.....	1,50
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C[#] 7^a C[#] 5^a
 ar.
 C[#] 10^a C[#] 7^a
 C[#] 7^a C[#] 8^a C[#] 11^a C[#] 10^a C[#] 7^a
 C[#] 7^a C[#] 5^a C[#] 3^a C[#] 3^a C[#] 5^a
 C[#] 3^a C[#] 5^a
 C[#] 7^a C[#] 5^a C[#] 2^a C[#] 3^a
 C[#] 5^a C[#] 3^a

C[#] 7^a
 C[#] 5^a
 C[#] 4^a C[#] 2^a
 C[#] 5^a
 C[#] 7^a 1^a ar. 2^a C[#] 3^a C[#] 5^a
 C[#] 3^a C[#] 5^a
 C[#] 7^a C[#] 7^a *p*
 C[#] 7^a

Musical notation for guitar, featuring various chords and fingerings across eight staves. The notation includes:

- Staff 1: Chords and fingerings (1, 2, 3, 4, 5, 6, 7).
- Staff 2: Chord $C^{\circ} 7^a$ and fingerings (1, 2, 3, 4, 5, 6, 7).
- Staff 3: Chord $C^{\circ} 5^a$ and fingerings (1, 2, 3, 4, 5, 6, 7).
- Staff 4: Chords $C^{\circ} 5$ and $C^{\circ} 7^a$ and fingerings (1, 2, 3, 4, 5, 6, 7).
- Staff 5: Chord $C^{\circ} 5^a$ and fingerings (1, 2, 3, 4, 5, 6, 7).
- Staff 6: Chords $C^{\circ} 5^a$ and $C^{\circ} 7^a$ and fingerings (1, 2, 3, 4, 5, 6, 7).
- Staff 7: Chord $C^{\circ} 2$ and fingerings (1, 2, 3, 4, 5, 6, 7).
- Staff 8: Chord $C^{\circ} 7^a$ and fingerings (1, 2, 3, 4, 5, 6, 7).



Francisco Lárrega:

235

Recuerdos de la Alhambra.

mu 79.10.0382

Recuerdos de la Alhambra.

Francisco Tárrega.

Andante. 8.

This is a handwritten musical score for the piece "Recuerdos de la Alhambra" by Francisco Tárrega. The score is written on 12 staves in 3/4 time, with a tempo marking of "Andante." and a page number of "8." The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4) for the left hand. The key signature is one sharp (F#), and the piece concludes with a double bar line and a sharp sign. The manuscript is written in ink on aged paper, with some corrections and annotations visible throughout the score.

Handwritten musical score on ten staves. The notation is in treble clef with a key signature of two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings. The piece is divided into sections marked with Roman numerals: IV, II, and V. The final section is marked with a double bar line and the instruction "Dal 2 al fine". The score concludes with a double bar line and the instruction "ppp".

IV

II

II barre

2^a barre

Dal 2 al fine

V

barre

II barre

rit.

ppp.

T

FRANCISCO TÁRREGA

Música para Guitarra



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1033	— 3	<i>Mazurka</i> , de Chopin, op. 33, núm. 4.....	2,50	1113	— 23	<i>Preludio</i> 15, de Chopin.....	2,50
1034	— 4	<i>Minueto</i> , de Haéndel.....	1,50	1114	— 24	<i>Minueto</i> , de Mozart.....	2,25
1035	— 5	<i>Sueño Trémolo</i> , Estudio.....	2,50	1121	— 25	<i>Nocturno</i> , de Chopin.....	3,00
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1050	— 8	<i>Sonata Segunda</i> , de Bach.....	2,25	1124	— 28	<i>Au soir</i> , de Schumann.....	2,50
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1110	— 20	<i>Fuga de la 1.ª sonata para el violín</i> de Bach.....	3,50	2097	— 40	<i>Minueto</i> , de Beethoven.....	1,50
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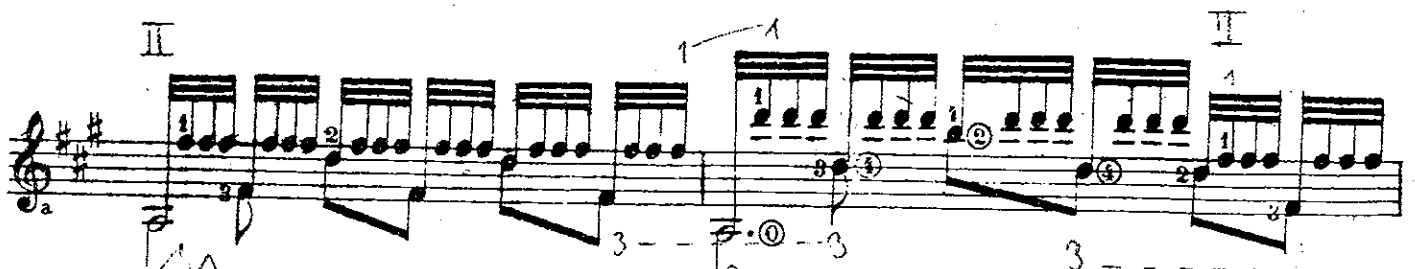
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RECUERDOS DE LA ALHAMBRA

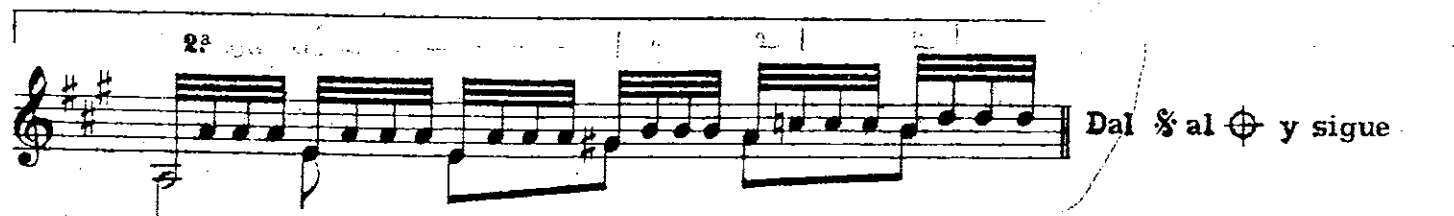
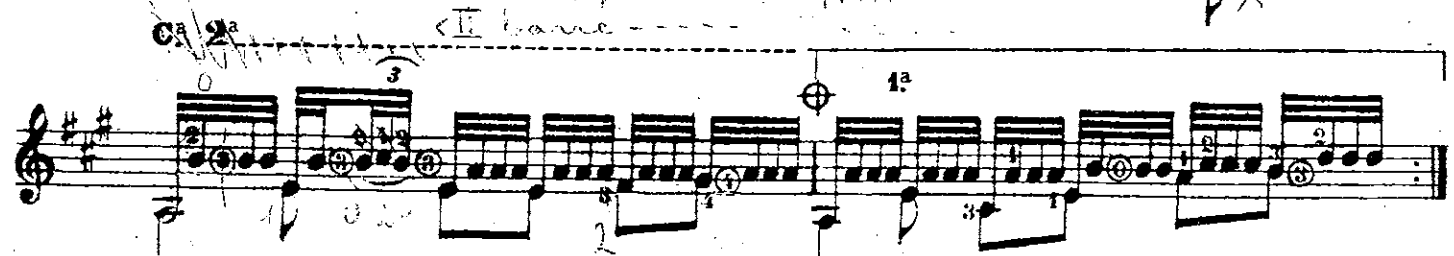
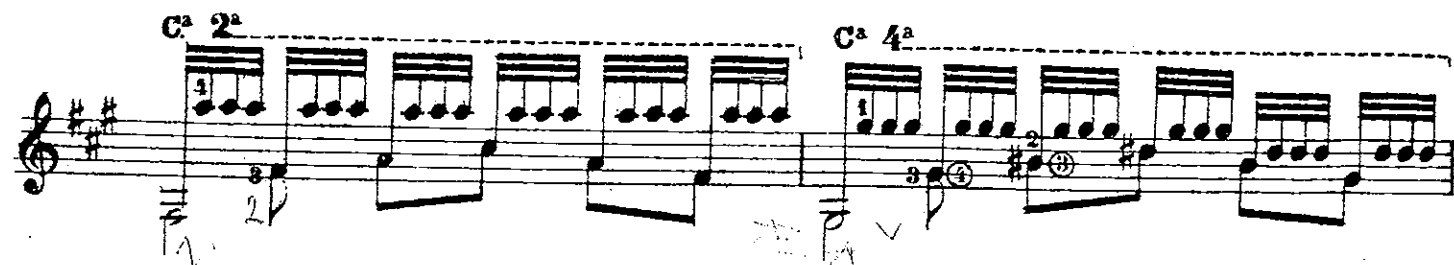
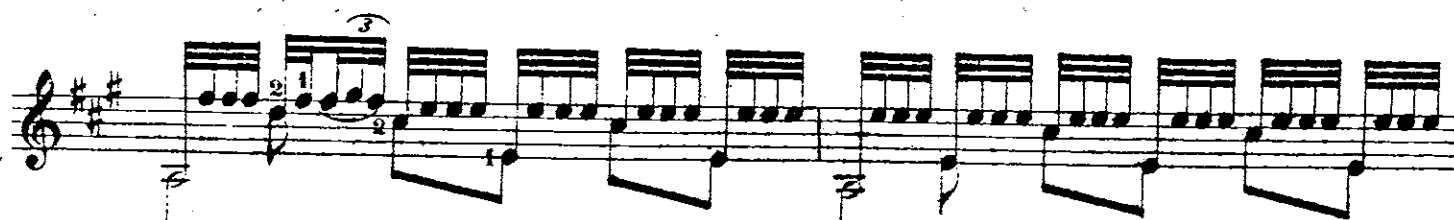
Francisco Tárrega

ANDANTE

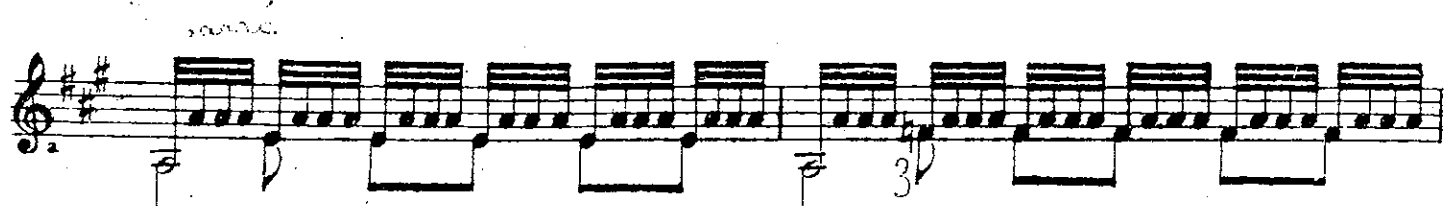
The musical score is written for guitar and consists of six staves. The tempo is marked 'ANDANTE'. The notation includes various fingerings (circled numbers 1-4), dynamics (p, f, mf, f-2), and articulation (accents, slurs). Roman numerals I, II, III, IV, V, and IX are placed above the staves to indicate specific sections or positions. The score is written in a single system, with each staff containing a continuous line of music. The first staff begins with a treble clef and a 3/4 time signature. The notation is dense, with many sixteenth and thirty-second notes, typical of Tárrega's style. The piece concludes with a final measure on the sixth staff, marked with a double bar line and a Roman numeral IX.



I. Moll-Stylant. Better repetition.
 II. Dur-Stylant bis C. Better repetition, so, run led b.
 III. Im Jahr 1810



Dal ✕ al ⊕ y sigue



ppL

Rosita

Polka

Francisco Traneza.

Handwritten musical score for a polka. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is composed of eighth and sixteenth notes, with various rests and accidentals. Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X) are placed above the staves to indicate measures. The score concludes with the word "Fin" and a double bar line. The notation includes many slurs, ties, and dynamic markings.

D.C. hasta Fin

Fr. B. S. 1925.



mu 7910.0383



FRANCISCO TÁRREGA

Música para Guitarra


OBRAS ESCOGIDAS

1031 : 1	Loure de Joh. Seb. Bach	Ptas. 2	1107 : 18	El ratón, zarzuela, tango, de la cadera. »	1
1032 : 2	María, Gavota	» 1	1108 : 19	Feuilles varies, de Schumann, ob. 99. »	1
1033 : 3	Mazurka, Chopin, ob. 33, número 4. . . »	2	1110 : 20	Fuga de la primera sonata, J. S. Bach. »	2'50
1034 : 4	Minueto de Haëndel	» 1	1111 : 21	Salut-Nicolas, Schumann	Ptas. 1'25
1035 : 5	¡Sueño! Trémolo-estudio	» 1'75	1112 : 22	Sonata, ob. 13, Beethoven.	» 1'50
1048 : 6	Scherzo de la sonata ob. 2 de Beethoven. »	1'50	1113 : 23	Preludio n.º 15, Chopin.	» 1'50
1049 : 7	Largo assai de Haydn	2	1114 : 24	Minueto, Mozart.	» 1'50
1050 : 8	Sonata 2.ª de Joh. Seb. Bach.	» 1'50	1121 : 25	Nocturno, Chopin.	» 2
1051 : 9	Fuga de Schumann.	» 1'50	1122 : 26	Berceuse, Schumann.	» 1'25
1052 : 10	Minueto	» 1	1123 : 27	Mazurka.	» 1'50
1053 : 11	Preludio n.º 6.	» 0'75	1124 : 28	Au soir, ob. 12, Schumann.	» 1'50
1054 : 12	Preludio n.º 7.	» 0'75	1125 : 29	Minueto du quatuor a cordes, Mozart. »	1'25
1102 : 13	Recuerdos de la Alhambra.	1'60	2087 N.º 30	Capricho arabe (celebre serenata). . . . »	2
1103 : 14	Estudio en forma de minueto	» 1	2090 : 33	Gran vals	» 1'50
1104 : 15	Dos preludios, números 8 y 9.	» 0'75	2091 : 34	Adelita (mazurka)	» 0'50
1105 : 16	Andante, de Haydn.	» 1	2096 : 39	Minueto, de Schubert.	» 1'50
1106 : 17	El pobre Valbuena, zarzuela, polka japonesa.	» 1'50			

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SAINT-NICOLAS

Schumann

PRECIO FIJO PTAS 1'25

Francisco Tárrega

The musical score is written for guitar in 2/4 time. The melody is written on a single staff with various ornaments and fingerings. The accompaniment is written on a single staff with specific voicings labeled C.a. 7a, C.a. 3a, C.a. 5a, C.a. 2a, and C.a. 10. The score includes a variety of musical notations, including eighth notes, sixteenth notes, and chords, with fingerings indicated by numbers in circles.

m r

Ca 10a

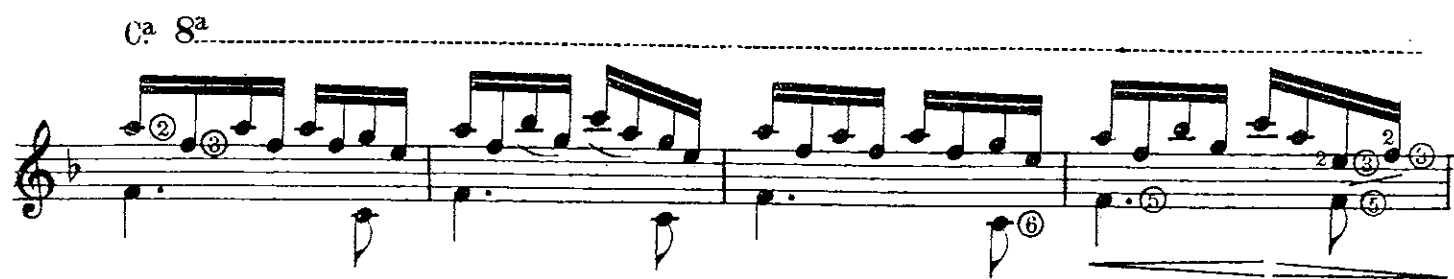
m i

02 02

CTESC

Ca 43

Ca 8a



FRANCISCO TÁRREGA

Música para Guitarra OBRAS ESCOGIDAS

1031	— N.º 1	Loure, de J. Seb. Bach.....	2,00	1111	— N.º 21	Saint-Nicolas, de Schumann.....	1,50
1032	— 2	Marta, gavota.....	1,00	1112	— 22	Sonata, op. 13, de Beethoven.....	1,50
1033	— 3	Mazurka, de Chopin, op. 33, núm. 4.....	2,00	1113	— 23	Preludio 15, de Chopin.....	1,50
1034	— 4	Minueto, de Haéndel.....	1,00	1114	— 24	Minueto, de Mozart.....	1,50
1035	— 5	Sueño Trémolo, Estudio.....	2,00	1121	— 25	Nocturno, de Chopin.....	2,00
1048	— 6	Scherzo de la sonata, op. 2, de Beethoven.....	1,50	1122	— 26	Berceuse, de Schumann.....	2,50
1049	— 7	Largo Assai, de Haydn.....	2,00	1123	— 27	Mazurka.....	2,00
1050	— 8	Sonata Segunda, de Bach.....	1,50	1124	— 28	Au soir, de Schumann.....	2,00
1051	— 9	Fuga, de Schumann.....	1,50	1125	— 29	Minueto du quatuor à cordes, de Mozart.....	1,50
1052	— 10	Minueto.....	1,50	2087	— 30	Capricho árabe, (celebre serenata).....	2,00
1053	— 11	Preludio, núm. 6.....	1,00	2088	— 31	Preludios núms. 1 y 2.....	1,00
1054	— 12	Preludio, núm. 7.....	1,00	2089	— 32	La mariposa, estudio.....	1,00
1102	— 13	Recuerdos de la Alhambra.....	2,00	2090	— 33	Gran vals.....	1,50
1103	— 14	Estudio en forma de Minueto.....	1,00	2091	— 34	Adelita, mazurka.....	0,75
1104	— 15	Dos preludios, núms. 8 y 9.....	1,00	2092	— 35	Largo de Beethoven, op. 7.....	2,00
1105	— 16	Andante, de Haydn.....	1,00	2093	— 36	Preludios, de Chopin, núms. 6, 7 y 20.....	1,50
1106	— 17	Polka de El Pobre Valbuena.....	2,00	2094	— 37	Preludios, originales, 3, 4 y 5.....	1,50
1107	— 18	Tango de la cadera de El Ratón.....	1,00	2095	— 38	Rosita, polka, y Marieta, mazurka.....	1,50
1108	— 19	Feuilles varies, de Schumann.....	1,00	2096	— 39	Minueto, de Schubert.....	1,50
1110	— 20	Fuga de la 1.ª sonata para el violín de Bach.....	3,00	2097	— 40	Minueto, de Beethoven.....	1,00
				2098	— 41	Minueto, de Haydn.....	1,00




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SONATA II.

de
BACH (Joan Sebastian)

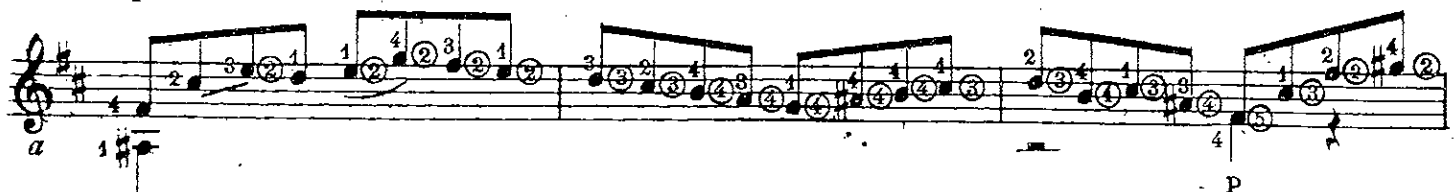
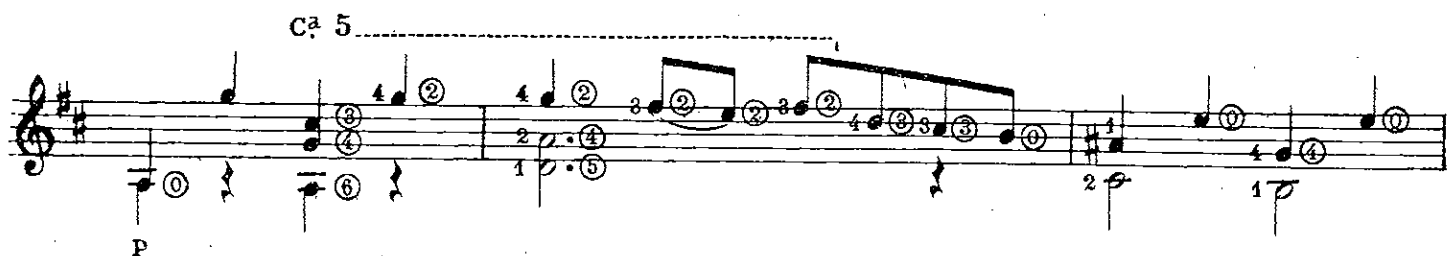
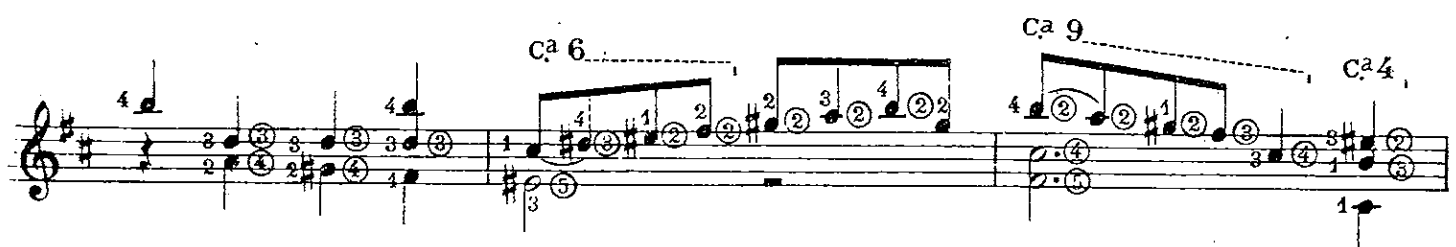
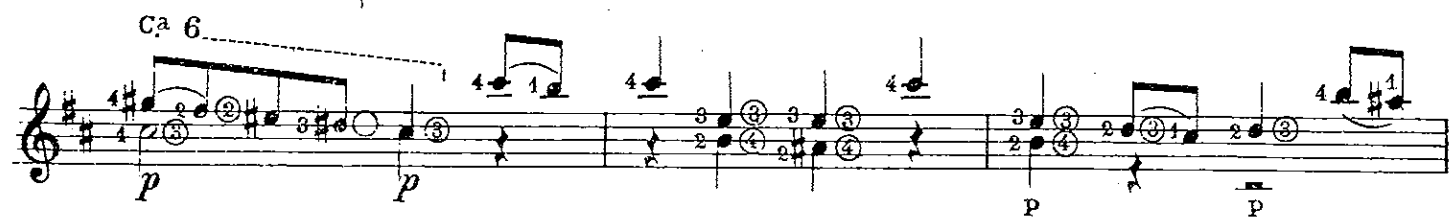
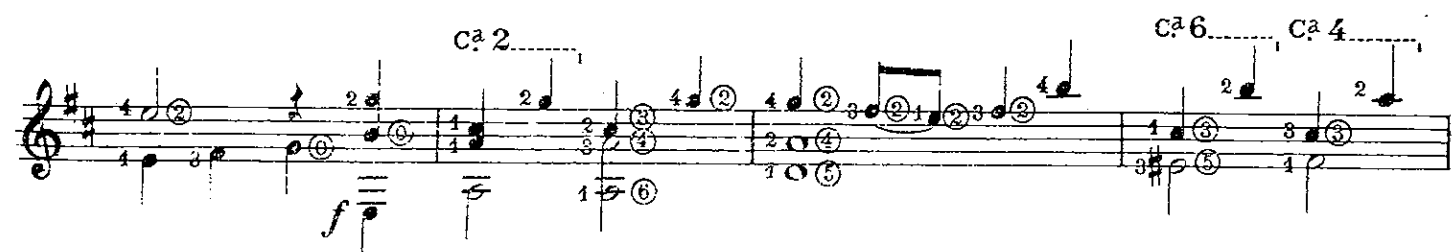
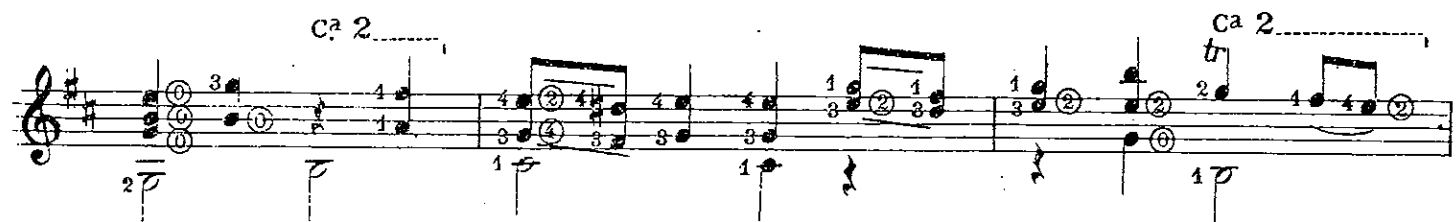
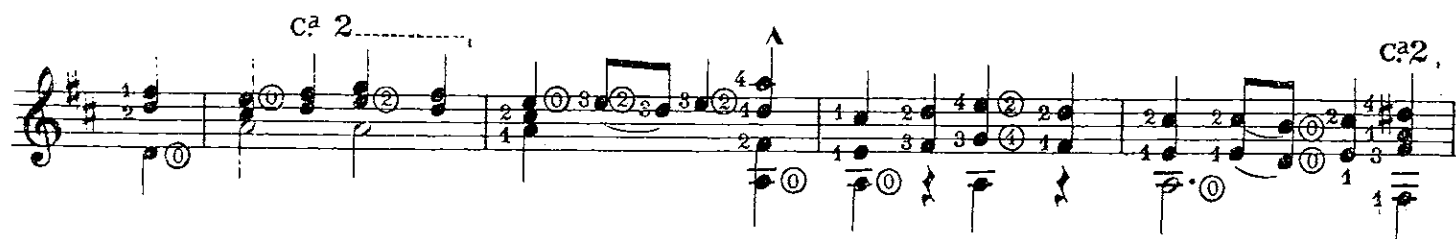
PRECIO FIJO PTAS. 1'50

Francisco Tárrega

Tempo di Bourrée

The musical score is written for guitar and consists of six staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tempo di Bourrée'. The score includes various musical notations such as notes, rests, and fingerings (numbers 1-4). Dynamics like *f* (forte), *p* (piano), and *m* (mezzo) are indicated. There are also articulation marks like accents and a trill (*tr*). The piece is divided into sections marked with 'C^a 7' and 'C^a 2'. The final staff ends with a double bar line and repeat dots.





Musical score for a single melodic line on a treble clef staff in D major. The score consists of eight staves of music. It includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-4 in circles. Dynamics include piano (*p*), fortissimo (*ff*), and accents (*a*). Performance markings include *m i* (movable *i*), *ca 2*, *ca 6*, *ca 7*, and *ca 4*. The piece concludes with a double bar line and the word **FIN**.

ESPAÑA

Auswahl der besten spanischen Gitarremusik

II. Serie Gitarre solo

Nr.	Mark	Nr.	Mark	Nr.	Mark				
45	Lopez-Beethoven, Adagio de la Sonata Patética	1.20	43	Segovia, Bach, Siciliana (I. Sonata violin solo)	1.80	234	Tárrega, Beethoven, Claro de Luna, de la Sonata, op. 27 Nr. 2	2.00	
46	Claro de Luna de la Sonata, op. 27 Nr. 2	1.20	49	Beethoven, Minueto	1.80	47	Marcha Funebre, de la Sonata, op. 26	1.60	
135	Mozart, Marcha turca	1.00	123	Segovia-Haendel, Air de la Suite X	1.20	48	Largo, de la Sonata, op. 7	2.00	
136	Mandolinata, La (arr. Campo)	0.60	128	Haydn, Minueto	2.40	50	Minueto	1.20	
137	Mataliana, El Garrotin, Baile	1.20	145	Mendelssohn, Romanza sin palabras (Lied ohne Worte Nr. 4)	1.20	51	Fragmento de la 7a Sinfonia	1.60	
138	Granadinas	1.20	152	Schubert, 3 pequeños Valses	1.80	52	Scherzo de la Sonata, op. 2	1.80	
139	Guajiras	1.20	205	Schumann, Cancion silvestre	1.20	53	Adagio de la Sonata, op. 13	2.00	
140	La Farruca, Baile flamenco	1.20	157	Mayo, buen Mayo	1.80	76	Chopin, Mazurka Nr. 22	1.60	
141	Collección de sevillanas (6)	1.20	166	Sor, Mes Ennuis, 6 bagat., op. 43	1.40	77	Mazurka, op. 33 Nr. 4	2.00	
142	Soleares	1.20	167	Metodo (Texte espagnol)	5.00	78	Nocturno, op. 9 Nr. 2	2.40	
143	6 tangos	1.20	168	Morceau de Concert, op. 54	1.60	79	Preludios Nr. 6, 7 y 20	1.80	
40	Maza-Bach, Gavota	1.00	169	Six petites Pièces, op. 45	2.00	80	Preludio Nr. 15	2.00	
111	Mediavilla, Al Pie de Tu Ventana, Vals Serenata (arr. Fortea)	1.80	171	Sorla, Jota aragonesa	2.00	124	Haendel, Choral	1.60	
112	Mendelssohn, Venetian Gondola Song, Barcarola veneciana, op. 19 Nr. 6 (arr. Fortea)	1.60	172	Malagueñas con variaciones	2.80	125	Minueto	1.20	
113	Romanza, Lied ohne Worte Nr. 9 (arr. Fortea)	1.00	173	Marcha fúnebre	1.20	126	Haydn, Andante	1.20	
144	Romanza sin palabras, Nr. 12 (arr. Tárrega)	1.60	174	Paquito, vals	1.20	127	Largo Assai	2.00	
145	Romanza sin palabras (arr. Segovia) Lied ohne Worte Nr. 4)	1.20	175	Petenera	0.80	129	Minueto	1.20	
146	Romanza sin palabras, (Lied ohne Worte, op. 19 Nr. 6) (arr. Tárrega)	1.60	176	Recuerdo, mazurka	1.20	130	Henselt, Célèbre Estudio (Suspiro de Amor)	1.60	
135	Mozart, Marcha turca (arr. Lopez)	1.00	177	Ronda nocturna (Candi)	1.80	146	Mendelssohn, Romanza sin palabras, Venetian. Gondellied (Lied ohne Worte, op. 19 Nr. 6)	1.60	
147	Minueto (arr. Tárrega)	1.80	178	Sevillanas	0.80	144	Romanza sin Palabras (Lied ohne Worte Nr. 12)	1.60	
148	Minueto du quatuor à cordes (arr. Tárrega)	1.60	179	Seguidillas manchegas	0.80	147	Mozart, Minueto	1.80	
171	Minueto de la Sonata IV (arr. Fortea)	1.00	180	Solá y Panaderos	1.20	148	Minueto du quatuor à cordes	1.60	
149	Pujol, Crepusculo y Vals íntimo	1.00	181	Tango, flamenco	1.20	151	Schubert, Adieu	1.60	
150	Wagner, Dors mon enfant, Berceuse	1.80	182	Tárrega, Adelita, Mazurka	0.80	153	Schumann, Au soir, op. 12	2.00	
35	Rosellén, Sueño, (arr. Arcas)	1.00	184	Alboradot, Capricho	1.60	154	Berceuse	1.80	
183	Schubert, Adieu (arr. Tárrega)	1.60	185	Capricho árabe (célebre crenata)	2.00	155	Feuilles variées	1.20	
151	Menuet de la Fantasie, op. 78 (arr. Tárrega)	1.80	186	Danza Mora	1.60	156	Fuga	1.80	
115	Momento musical (húngarese) (arr. Fortea)	1.00	187	Danza Odalisca	1.60	206	Preludio	1.60	
152	3 pequeños Valses (arr. Segovia)	1.80	188	Endecha y Oremus, 2 Preludios	1.60	158	Romanza, op. 51	1.60	
153	Schumann, Au soir op. 12 (arr. Tárrega)	2.00	189	Estudio en forma de Minueto	1.20	159	Saint Nicolás	2.00	
134	Album-Blatt, Botschaft (arr. Lobet)	1.80	190	Estudio en La	1.60	215	Torroba, Sonatina	4.00	
154	Berceuse (arr. Tárrega)	1.80	235	Estudio sobre una Fuga de Bach	2.00	38	Verdi, Traviata, Fantasia (arr. Arcas)	1.20	
205	Cancion silvestre (arr. Segovia)	1.20	236	Estudio sobre Fragmentos de Schumann	2.00	216	Vinás, Capullos de abril, 6 piezas fáciles (für Anfänger)	1.80	
155	Feuilles variées (arr. Tárrega)	1.20	191	Gran Jota de Concierto	4.80	217	El enlace, capricho	0.80	
156	Fuga (arr. Tárrega)	1.80	192	Gran vals	1.80	218	El lamento, nocturno, op. 38	0.80	
157	Mayo, buen Mayo (arr. Segovia)	1.80	124	Lágrima, Preludio	1.60	219	El sueño, rêverie (Doppelschlag-etude)	1.00	
116	Nocturno, op. 23 Nr. 4 (Fortea)	1.00	193	La mariposa, estudio	1.20	220	Fantasia Brillante, en la mayor (A-dur), op. 6	1.50	
206	Preludio (arr. Tárrega)	1.60	194	Malagueña, facil	1.60	221	Fantasia Original, imitación del piano mi mayor (E-dur)	1.50	
158	Romanza, op. 51 (arr. Tárrega)	1.60	195	Maria, Gavota	1.20	222	Introducción y andante	1.00	
159	Saint Nicolas (arr. Tárrega)	2.00	196	Mazurka	1.80	223	La Loca, fantasia original	1.60	
117	3 Stücke: Bagatelle, Lied, Erster Verlust (arr. Fortea)	2.00	197	Minueto	1.20	224	La Parisienne, Polka burlesca	1.60	
118	4 Stücke: Soldatenmarsch, Sicilianisch, Volksliedchen, Frühlicher Landmann (arr. Fortea)	2.00	198	El Pobre Valbuena, Polka jap.	2.00	225	Pensamiento Espresivo	0.80	
161	Segovia, Improptu	1.00	199	Preludios Nr. 1, 2	1.20	226	Recuerdos de Palma, capricho	1.20	
162	3 Preludios	1.00	200	Preludios Nr. 3, 4, 5	1.80	227	6 valses de salón	2.20	
163	Tonadilla	1.00	201	Preludio Nr. 6	0.80	119	Visco, 4 Piezas (1686) (arr. Fortea)	1.60	
42	Bach, Sarabandee (II. Sonata violin solo)	1.20	202	Preludio Nr. 7	0.80	150	Wagner, Dors mon enfant (arr. Pujol)	1.80	
			203	Preludios Nr. 8, 9	1.20				
			204	Preludios Nr. 10, 11	1.60				
			51	Preludio Nr. 12	1.60				
			206	Preludio Nr. 13	1.60				
			207	Recuerdos de la Alhambra	2.00				
			208	Rosita-polka, Marieta-mazurka	1.80				
			209	Sueño, Mazurka	1.60				
			210	Sueño Trémolo, Estudio	2.00				
			211	Tango	1.60				
			212	El Ratón, Tango de la cadera	1.20				
			213	Vals	1.60				
			214	Trémolo de Thalberg (Tema y Estudio de Concierto)	2.40				
			3	Alard, Estudio brillante	2.00				
			39	Bach, Fuga (I. Sonata violin solo)	2.80				
			11	Loure	2.00				
			44	Sonata II	1.80				

2 Gitarren

228	Fortea, Romanza	1.60
229	Tarantele	1.60
230	Sor, L'encouragement, Divert., op. 34	1.20
164	Divertissement, op. 38	1.60
165	Les deux amis, op. 41	2.40
231	Le premier Pas, op. 53	1.60
232	Souvenir de Russie, op. 63	2.40
233	Verdi, Rigoletto, Fantasia	2.00

Fortsetzung siehe Rückseite

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¡SUEÑO!

TREMOLO. (Estudio)

Francisco Tárrega.

Introducción

MODERATO.

C. 7^a

C. 5^a

C. 9^a

C. 7^a

C. 7^a

C. 2^a

C. 7^a

C. 10^a

C. 1^a

1^a

2^a

ALLEGRETTO.

a tempo.

melioritar.

R

poco rall.

decresc.

p

4035.

8

C. 7a

C. 5a

a tempo.

poco cresc.

P y molto legato.

dim.

cresc.

C. 2a

1035.

4

The musical score is written for a piece in D major, indicated by two sharps (F# and C#) in the key signature. It consists of nine staves of music. The first three staves show a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The fourth staff continues this pattern. The fifth staff is marked 'C. 2a' and '1a', indicating a first ending. The sixth staff is marked 'C. 2a' and '2a', indicating a second ending. The seventh staff is marked 'C. 2a' and 'p', indicating a piano dynamic. The eighth staff is marked 'C. 5a' and 'C. 9a', indicating a fifth and ninth ending. The ninth staff is marked 'C. 14' and 'pp', indicating a pianissimo dynamic. The score concludes with the word 'ritar' (ritardando) and 'y perdendose' (and losing), followed by the number '1035.' and the dynamic 'ppp' (pianississimo). A circular library stamp is visible in the bottom right corner.

ritar - - y - perdendose - 1035. ppp

ESPAÑA

Auswahl der besten spanischen Gitarremusik

II. Serie

Gitarre solo

Nr.	Mark	Nr.	Mark	Nr.	Mark
*46 Lopez-Beethoven, Adagio de la Sonata Patética	1.20	43 Segovia, Bach, Siciliana (I. Sonata violin solo)	1.80	234 Tárrega, Beethoven, Claro de Luna, de la Sonata, op. 27 Nr. 2	2.—
*46 — Claro de Luna de la Sonata, op. 27 Nr. 2	1.20	49 — Beethoven, Minueto	1.80	47 — — Marcha Funebre, de la Sonata, op. 26	1.60
*136 — Mozart, Marcha turca	1.—	123 Segovia-Haendel, Air de la Suite X	1.80	48 — — Largo, de la Sonata, op. 7	2.—
*136 Mandolinata, La (arr. Campo)	—60	128 — Haydn, Minueto	2.40	50 — — Minueto	1.20
137 Matallana, El Garrotin, Baile	1.20	145 — Mendelssohn, Romanza sin palabras (Lied ohne Worte Nr. 4)	1.20	51 — — Fragmento de la 7 a Sinfonia	1.60
138 — Granadinas	1.20	152 — Schubert, 3 pequeños Valses	1.80	52 — — Scherzo de la Sonata, op. 2	1.80
139 — Guajiras	1.20	205 — Schumann, Cancion silvestre	1.20	53 — — Adagio de la Sonata, op. 13	2.—
140 — La Farruca, Baile flamenco	1.20	157 — — Mayo, buen Mayo	1.80	76 — — Chopin, Mazurka Nr. 22	1.60
141 — Collección de sevillanas (6)	1.20	166 Sor, Mes Ennuis, 6 bagat., op. 43	1.40	77 — — Mazurka, op. 33 Nr. 4	2.—
142 — Soleares	1.20	167 — Metodo (Texte espagnol)	5.—	78 — — Nocturno, op. 9 Nr. 2	2.40
143 — 6 tangos	1.20	168 — Morceau de Concert, op. 54	1.60	79 — — Preludios Nr. 6, 7 y 20	1.80
40 Maza-Bach, Gavota	1.—	169 — Six petites Pièces, op. 45	2.—	80 — — Preludio Nr. 15	2.—
111 Mediavilla, Al Pie de Tu Ventana, Vals Serenata (arr. Fortea)	1.40	171 Sorla, Jota aragonesa	2.—	124 — — Haendel, Choral	1.60
112 Mendelssohn, Venetian Gondola Song, Barcarola veneciana, op. 19 Nr. 6 (arr. Fortea)	1.60	172 — — Malagueñas con variaciones	2.80	125 — — Minueto	1.20
113 — Romanza, Lied ohne Worte Nr. 9 (arr. Fortea)	1.—	173 — — Marcha fúnebre	1.20	126 — — Haydn, Andante	1.20
144 — Romanza sin palabras, Nr. 12 (arr. Tárrega)	1.60	174 — — Paquito, vals	1.20	127 — — Largo Assai	2.—
145 — Romanza sin palabras (arr. Segovia) Lied ohne Worte Nr. 4)	1.20	175 — — Petenera	2.—	129 — — Minueto	1.20
146 — Romanza sin palabras, (Lied ohne Worte, op. 19 Nr. 6) (arr. Tárrega)	1.60	176 — — Recuerdo, mazurka	1.20	130 — — Henselt, Célèbre Estudio (Suspiro de Amor)	1.40
*135 Mozart, Marcha turca (arr. Lopez)	1.—	177 — — Ronda nocturna (Candi)	1.80	146 — — Mendelssohn, Romanza sin palabras, Venetian. Gondellied (Lied ohne Worte, op. 19 Nr. 6)	1.60
147 — Minueto (arr. Tárrega)	1.80	178 — — Sevillanas	—80	144 — — Romanza sin Palabras (Lied ohne Worte Nr. 12)	1.60
148 — Minueto du quatuor à cordes (arr. Tárrega)	1.60	179 — — Seguidillas manchegas	—80	147 — — Mozart, Minueto	1.80
174 — Minueto de la Sonata IV (arr. Fortea)	1.20	180 — — Soléa y Panaderos	1.20	148 — — Minueto du quatuor à cordes	1.60
149 Pujol, Crepúsculo y Vals intimo	1.—	181 — — Tango, flamenco	1.20	188 — — Schubert, Adieu	1.60
150 — Wagner, Dors mon enfant, Berceuse	1.60	182 Tárrega, Adelita, Mazurka	0.80	151 — — Menuet de la Fantasie, op. 78	1.80
85 Rosellen, Sueño, (arr. Arcas)	1.—	184 — — Alboradot, Capricho	1.60	153 — — Schumann, Au soir, op. 12	2.—
183 Schubert, Adieu (arr. Tárrega)	1.60	185 — — Capricho árabe (célèbre crenata)	2.—	154 — — Berceuse	1.80
151 — Menuet de la Fantasie, op. 78 (arr. Tárrega)	1.80	186 — — Danza Mora	1.60	155 — — Feuilles variés	1.20
115 — Momento musical (hongarese) (arr. Fortea)	1.—	187 — — Danza Odalisca	1.60	156 — — Fuga	1.80
152 — 3 pequeños Valses (arr. Segovia)	1.80	188 — — Endecha y Oremus, 2 Preludios	1.60	206 — — Preludio	1.60
153 Schumann, Au soir op. 12 (arr. Tárrega)	2.—	189 — — Estudio en forma de Minueto	1.20	158 — — Romanza, op. 51	1.60
134 — Album-Blatt, Botschaft (arr. Llobet)	1.80	190 — — Estudio en La	1.60	159 — — Saint Nicolás	2.—
154 — Berceuse (arr. Tárrega)	1.80	235 — — Estudio sobre una Fuga de Bach	2.—	215 Torroba, Sonatina	4.—
205 — Cancion silvestre (arr. Segovia)	1.20	236 — — Estudio sobre Fragmentos de Schumann	2.—	88 Verdi, Traviata, Fantasia (arr. Arcas)	1.20
155 — Feuilles variés (arr. Tárrega)	1.20	191 — — Gran Jota de Concierto	4.80	216 Viñas, Capullos de abril, 6 piezas fáciles (für Anfänger)	1.20
156 — Fuga (arr. Tárrega)	1.80	192 — — Gran vals	1.80	217 — — El enlace, capricho	—80
157 — Mayo, buen Mayo (arr. Segovia)	1.80	193 — — Lágrima, Preludio	1.60	218 — — El lamento, nocturno, op. 38	—80
116 — Nocturno, op. 28 Nr. 4 (Fortea)	1.—	194 — — La mariposa, estudio	1.20	219 — — El sueño, rêverie (Doppelschlag-etude)	1.—
206 — Preludio (arr. Tárrega)	1.60	195 — — Maria, Gavota	1.20	220 — — Fantasia Brillante, en la mayor (A-dur), op. 6	1.60
158 — Romanza, op. 51 (arr. Tárrega)	1.60	196 — — Mazurka	1.80	221 — — Fantasia Original, imitación del piano mi mayor (E-dur)	1.60
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118 — 4 Stücke: Soldatenmarsch, Sicilianisch, Volksliedchen, Fröhlicher Landmann (arr. Fortea)	1.60	199 — — Preludios Nr. 1, 2	1.20	224 — — La Parisiense, Polka burlesca	1.60
181 Segovia, Impromptu	1.—	200 — — Preludios Nr. 3, 4, 5	1.80	225 — — Pensamiento Espresivo,	—80
162 — 8 Preludios	1.—	201 — — Preludio Nr. 6	—80	226 — — Recuerdos de Palma, capricho	1.20
163 — Tonadilla	1.—	202 — — Preludio Nr. 7	—80	227 — — 6 vales de salón	2.20
42 — Bach, Sarabande (II. Sonata violin solo)	1.20	203 — — Preludios Nr. 8, 9	1.20	119 Visco, 4 Piezas (1886) (arr. Fortea)	1.60
		204 — — Preludios Nr. 10, 11	1.60	150 Wagner, Dors mon enfant (arr. Pujol)	1.60
		51 — — Preludio Nr. 12	1.60		
		206 — — Preludio Nr. 13	1.60		
		207 — — Recuerdos de la Alhambra	2.—		
		208 — — Rosita-polka, Marieta-mazurka	1.80		
		209 — — Sueño, Mazurka	1.60		
		210 — — Sueño Trémolo, Estudio	2.—		
		211 — — Tango	1.60		
		212 — — El Ratón, Tango de la cadera	1.20		
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		214 — — Trémolo de Thalberg (Tema y Estudio de Concierto)	2.—		
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*vergriffen

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SUSPIRO DE AMOR

(REPÒS D'AMOUR.)

DE HENSELT.

Para Guitarra.

Arreglo de F. TÁRREGA.

Allegretto sostenuto.



cantabile.

C.4^a C.7^a C.4^a C.2^a

C.2^a C.4^a C.7^a C.5^a C.4^a C.2^a

C.2^a C.4^a C.7^a C.7^a C.4^a

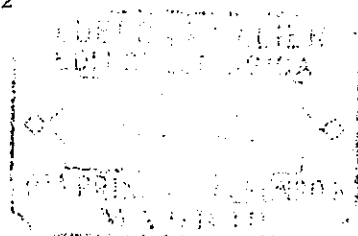
C.7^a C.9^a C.9^a C.6^a C.6^a C.4^a C.3^a

C.4^a C.9^a C.6^a C.4^a C.4^a C.4^a

C.2^a C.3^a C.2^a C.3^a C.4^a

C.7^a C.4^a C.4^a C.2^a

rit. *perdendosi.*





FRANCISCO TÁRREGA

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TANGO DE LA CADERA

Arreglado para Guitarra.

(Mtro. CALLEJA)

Francisco Tárrega.

PRECIO FIJO. PTAS 1.

C. 5^a C. 5^a C. 2^a

C. 5^a C. 5^a C. 2^a C. 7^a

C. 7^a C. 7^a

C. 7^a C. 10^a

C. 7^a C. 10^a

C. 6^a C. 7^a C. 10^a

1107.



ESPAÑA

Auswahl der besten spanischen Gitarremusik

Gitarre solo

Nr.	Mark	Nr.	Mark	Nr.	Mark				
45	Lopez-Beethoven, Adagio de la Sonata Patética	1.20	43	Segovia, Bach, Siciliana (I. Sonata violin solo)	1.80	234	Tárrega, Beethoven, Claro de Luna, de la Sonata, op. 27 Nr. 2	2.—	
46	— Claro de Luna de la Sonata, op. 27 Nr. 2	1.20	49	— Beethoven, Minueto	1.80	47	— — Marcha Funebre, de la Sonata, op. 26	1.60	
135	— Mozart, Marcha turca	1.—	123	Segovia-Haendel, Air de la Suite X	1.20	48	— — Largo, de la Sonata, op. 7	2.—	
136	Mandolinata, La (arr. Campo)	—60	128	— Haydn, Minueto	2.40	50	— — Minueto	1.20	
137	Matallana, El Garroto, Baile	1.20	145	— Mendelssohn, Romanza sin palabras (Lied ohne Worte Nr. 4)	1.20	51	— — Fragmento de la 7 a Sintonia	1.60	
138	— Granadinas	1.20	152	— Schubert, 3 pequeños Valses	1.80	52	— — Scherzo de la Sonata, op. 2	1.80	
139	— Guajiras	1.20	205	— Schumann, Cancion silvestre	1.20	53	— — Adagio de la Sonata, op. 13	2.—	
140	— La Farruca, Baile flamenco	1.20	157	— — Mayo, buen Mayo	1.80	76	— Chopin, Mazurka Nr. 22	1.60	
141	— Collección de sevillanas (6)	1.20	166	Sor, Mes Ennuis, 6 bagat., op. 43	1.40	77	— — Mazurka, op. 33 Nr. 4	2.—	
142	— Soleares	1.20	167	— — Matodo (Texte espagnol)	5.—	78	— — Nocturno, op. 9 Nr. 2	2.40	
143	— 6 tangos	1.20	168	— — Morceau de Concert, op. 54	1.60	79	— — Preludios Nr. 6, 7 y 20	1.80	
40	Maza-Bach, Gavota	1.—	169	— — Six petites Pièces, op. 45	2.—	80	— — Preludio Nr. 15	2.—	
111	Medlavilla, Al Pie de Tu Ventana, Vals Serenata (arr. Fortea)	1.80	171	Soria, Jota aragonesa	2.—	124	— Haendel, Choral	1.60	
112	Mendelssohn, Venetian Gondola Song, Barcarola veneciana, op. 19 Nr. 6 (arr. Fortea)	1.60	172	— — Malagueñas con variaciones	2.80	125	— — Minueto	1.20	
113	— Romanza, Lied ohne Worte Nr. 9 (arr. Fortea)	1.—	173	— — Marcha fúnebre	1.20	126	— — Haydn, Andante	1.20	
144	— Romanza sin palabras, Nr. 12 (arr. Tárrega)	1.60	174	— — Paquito, vals	1.20	127	— — Largo Assai	2.—	
145	— Romanza sin palabras (arr. Segovia) Lied ohne Worte Nr. 4)	1.20	175	— — Petenera	—80	129	— — Minueto	1.20	
146	— Romanza sin palabras, (Lied ohne Worte, op. 19 Nr. 6) (arr. Tárrega)	1.60	176	— — Recuerdo, mazurka	1.20	130	— Henselt, Célebre Estudio (Suspiro de Amor)	1.60	
135	Mozart, Marcha turca (arr. Lopez)	1.—	177	— — Ronda nocturna (Candi)	1.80	146	— Mendelssohn, Romanza sin palabras, Venetian. Gondellied (Lied ohne Worte, op. 19 Nr. 6)	1.60	
147	— Minueto (arr. Tárrega)	1.80	178	— — Sevillanas	—80	144	— — Romanza sin Palabras (Lied ohne Worte Nr. 12)	1.60	
148	— Minueto du quatuor à cordes (arr. Tárrega)	1.60	179	— — Seguidillas manchegas	—80	147	— — Mozart, Minueto	1.80	
114	— Minueto de la Sonata IV (arr. Fortea)	1.—	180	— — Soléa y Panaderos	1.20	148	— — Minueto du quatuor à cordes	1.60	
149	Pujol, Crepúsculo y Vals intimo	1.—	181	— — Tango, flamenco	1.20	183	— Schubert, Adieu	1.60	
150	— Wagner, Dors mon enfant, Berceuse	1.80	182	Tárrega, Adelita, Mazurka	0.80	151	— — Menuet de la Fantasie, op. 78	1.80	
35	Rosellen, Sueño, (arr. Arcas)	1.—	184	— — Alboradot, Capricho	1.60	153	— Schumann, Au soir, op. 12	1.60	
183	Schubert, Adieu (arr. Tárrega)	1.60	185	— — Capricho árabe (célebre crenata)	2.—	154	— — Berceuse	1.80	
151	— Menuet de la Fantasie, op. 78 (arr. Tárrega)	1.80	186	— — Danza Mora	1.60	155	— — Feuilles variés	1.80	
115	— Momento musical (hongarese) (arr. Fortea)	1.—	187	— — Danza Odalisca	1.60	156	— — Fuga	1.80	
152	— 3 pequeños Valses (arr. Segovia)	1.80	188	— — Endecha y Oremus, 2 Preludios	1.60	206	— — Preludio	1.60	
153	Schumann, Au soir op. 12 (arr. Tárrega)	2.—	189	— — Estudio en forma de Minueto	1.20	158	— — Romanza, op. 51	1.60	
134	— Album-Blatt, Botschaft (arr. Llobet)	1.80	190	— — Estudio en La	1.60	159	— — Saint Nicolás	2.—	
154	— Berceuse (arr. Tárrega)	1.80	235	— — Estudio sobre una Fuga de Bach	2.—	215	Torroba, Sonatina	4.—	
205	— Cancion silvestre (arr. Segovia)	1.20	236	— — Estudio sobre Fragmentos de Schumann	2.—	88	Verdi, Traviata, Fantasia (arr. Arcas)	1.20	
155	— Feuilles variés (arr. Tárrega)	1.20	191	— — Gran Jota de Concierto	4.80	216	Villas, Capullos de abril, 6 piezas fáciles (für Anfänger)	1.20	
156	— Fuga (arr. Tárrega)	1.80	192	— — Gran vals	1.80	217	— — El enlace, capricho	—80	
157	— Mayo, buen Mayo (arr. Segovia)	1.80	124	— — Lágrima, Preludio	1.60	218	— — El lamento, nocturno, op. 88	—80	
116	— Nocturno, op. 28 Nr. 4 (Fortea)	1.—	193	— — La mariposa, estudio	1.20	219	— — El sueño, rêverie (Doppelschlag etude)	1.—	
206	— Preludio (arr. Tárrega)	1.60	194	— — Malagueña, facil	1.60	220	— — Fantasia Brillante, en la mayor (A-dur), op. 8	1.50	
158	— Romanza, op. 51 (arr. Tárrega)	1.60	195	— — Maria, Gavota	1.20	221	— — Fantasia Original, imitación del piano mi mayor (E-dur)	1.50	
159	— Saint Nicolás (arr. Tárrega)	2.—	196	— — Mazurka	1.80	222	— — Introducción y andante	1.—	
117	— 3 Stücke: Bagatelle, Lied, Erster Verlust (arr. Fortea)	2.—	197	— — Minueto	1.20	223	— — La Loca, fantasia original	1.60	
118	— 4 Stücke: Soldatenmarsch, Sicilianisch, Volksliedchen, Fröhlicher Landmann (arr. Fortea)	2.—	198	— — El Pobre Valbuena, Polka jap.	2.—	224	— — La Parisiense, Polka burlesca	1.50	
161	Segovia, Impromptu	1.—	199	— — Preludios Nr. 1, 2	1.20	225	— — Pensamiento Espresivo	—80	
162	— 3 Preludios	1.—	200	— — Preludios Nr. 3, 4, 5	1.80	226	— — Recuerdos de Palma, capricho	1.20	
163	— Tonadilla	1.—	201	— — Preludio Nr. 6	—80	227	— — 6 valse de salón	2.20	
42	— Bach, Sarabande (II, Sonata violin solo)	1.20	202	— — Preludio Nr. 7	—80	119	Visco, 4 Piezas (1686) (arr. Fortea)	1.60	
			203	— — Preludios Nr. 8, 9	1.20	150	Wagner, Dors mon enfant (arr. Pujol)	1.80	
			204	— — Preludios Nr. 10, 11	1.60				
			51	— — Preludio Nr. 12	1.60				
			206	— — Preludio Nr. 13	1.60				
			207	— — Recuerdos de la Alhambra	2.—				
			208	— — Rosita-polka, Marieta-mazurka	1.80				
			209	— — Sueño, Mazurka	1.60				
			210	— — Sueño Trémolo, Estudio	2.—				
			211	— — Tango	1.60				
			212	— — El Ratón, Tango de la cadera	1.20				
			213	— — Vals	1.60				
			214	— — Trémolo de Thalberg (Tema y Estudio de Concierto)	2.40				
			3	— — Alard, Estudio brillante	2.—				
			39	— — Bach, Fuga (I. sonata violin solo)	2.80				
			41	— — Loure	2.—				
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TANGO

GUIARRA

FRANCISCO TÁRREGA

6^ª en RE

5^ª en SOL

The musical score is written for guitar in 2/4 time, key of D major (one sharp). It consists of six staves of music. The first staff contains a melodic line with fingerings (1-2-3, 4-5, etc.) and a bass line with fingerings (2, 3, 4, 5). The second staff includes techniques like *rasg.* (rasgueo) and *tam.* (tumbo), with a *Ca 3^a* (Capo 3rd fret) instruction. The third staff continues the melodic and harmonic development. The fourth staff features a *ar. 12* (arpeggio 12) marking. The fifth and sixth staves show complex rhythmic patterns with fingerings and accents. The score concludes with a final chord and a double bar line.

Ildefonso Aliet, Editor. Madrid.

I. 5232 A.



The musical score is written for guitar and consists of seven staves. The first three staves are in D minor (three flats), and the last four staves are in D major (two sharps). The music features a mix of eighth and sixteenth notes, often beamed together, and includes various guitar-specific markings such as 'ar' (arpeggio), '12' (12th fret), and '4' (4th fret). Fingering numbers (1-4) are placed above many notes. The piece concludes with a double bar line on the seventh staff.

TÁRREGA

OPERE PER CHITARRA

VOL. 2° - STUDI

(GANGI - CARFAGNA)

BÈRBEN

GLI STUDI

STUDI

GRANDI STUDI

NUMERO	TONALITÀ	TEMPO	PAGINA	TITOLO
1	MI +	2/4	8	—
2	FA# -	C	8	—
3	LA +	3/4	9	—
4	LA +	C	9	—
5	LA +	2/4	10	—
6	RE +	2/4	11	—
7	MI +	2/4	11	—
8	MI +	2/4	12	—
9	MI +	C	12	—
10	LA +	C	12	—
11	MI +	C	13	—
12	LA +	2/4	13	—
13	LA —	3/4	14	—
14	—	C	15	—
15	—	3/4	15	—
16	LA —	C	16	—
17	SOL +	2/4	17	—
18	SOL +	3/4	18	—
19	DO +	3/4	18	—
20	RE —	3/4	19	<i>Studio su un tema di J. S. Bach</i>
21	RE +	3/4	20	<i>Studio in re maggiore (da J. B. Cramer)</i>
22	LA +	C	22	<i>Studio da concerto (da H. Vieuxtemps)</i>
23	LA —	3/4	26	<i>Studio su un tema di R. Schumann</i>
24	MI +	2/4	28	<i>Studio di velocità</i>
25	MI +	C	30	<i>Studio su un tema dal « Tannhäuser » di R. Wagner</i>
26	LA +	3/4	31	<i>Studio in forma di minuetto</i>
27	MI +	C	32	<i>Studio su una gig di J. S. Bach</i>
28	LA +	2/4	36	<i>Studio-sonatina (da J. D. Alard)</i>
29	MI +	C	40	<i>Studio su un tema di A. v. Henselt</i>
30	RE +	3/8	42	<i>La mariposa</i>
31	RE —	3/4	44	<i>Studio de campanelas su un tema della « Folia » di M. de Fossa</i>
32	LA — / +	3/4	45	<i>Recuerdos de la Alhambra (studio-tremolo)</i>
33	MI +	3/4	49	<i>Sueño! (studio-tremolo)</i>
34	LA +	2/4	54	<i>Studio-scherzo (da T. Damas)</i>

Con criterio analogo a quello adottato per i *preludi*, i revisori hanno diviso gli *studi* di F. Tárrega in due parti, di cui la prima comprende una gamma di esercizi ed esercizi-studi che (pur partendo da una tecnica meno avanzata anche se non iniziale) appaiono un'utile propedeutica all'opera didattica di maggior impegno tecnico e rilievo strumentale rappresentata dalle composizioni inserite nella seconda parte del volume e qui raccolte sotto il nuovo titolo di *grandi studi*.

With a similar conception (see preludes), the editors parted the studies by F. Tárrega in two sections, the first containing a series of exercises and exercises-studies that (though starting from a lesser advanced technique, that isn't at all for beginners) seem a useful propedeutical effort to the teaching work more technically engaged with instrumental conspicuous importance represented by the compositions inserted in the second section of the book and here aggregated under the new title great studies.

STUDI

FRANCISCO TÁRREGA

(1852 - 1909)

①

m i m i m i
i m i m i m

②

B II

i m a

B II

(5)

m i m i m i

BII

②

②

②

②

②

②

②

⑥

⑥

mi mi mi
i m i m

⑦

i m i m

BIV BII

$\frac{1}{2}$ BIV

BIV BII

$\frac{1}{2}$ BIX

Detailed description of the musical score: The page contains two musical exercises, 6 and 7, written for a single melodic line in 2/4 time with a key signature of two sharps (F# and C#). Exercise 6 (labeled ⑥) spans three staves. The first staff begins with the lyrics 'mi mi mi' and 'i m i m' above the notes. It contains several measures of eighth-note and sixteenth-note patterns, with fingerings 1, 2, 3, 4 indicated below the notes. Exercise 7 (labeled ⑦) spans six staves. It begins with the lyrics 'i m i m' above the notes. The exercise includes various musical notations such as slurs, trills, and breath markings labeled BIV, BII, $\frac{1}{2}$ BIV, and $\frac{1}{2}$ BIX. Fingerings 1, 2, 3, 4 are also indicated throughout the piece.

⑨

⑨

11

The first system of musical notation for 'The Merry Widow' is shown. It consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody begins with a quarter rest, followed by a quarter note G#4, an eighth note F#4, and a quarter note E4. The melody continues with a series of eighth and quarter notes, including a triplet of eighth notes (D4, E4, F#4) and a quarter note G#4. The system ends with a double bar line.

The musical score for 'B VII' is written in G major (one sharp) and 6/8 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The bass line features a 6/8 time signature and a 6/8 note. The piece concludes with a final chord marked '4' and a fermata.

12 

The musical notation for the 'Three Little Fishes' exercise consists of three measures. Each measure begins with a treble clef and a key signature of one sharp (F#). The first measure starts with a quarter note G4 (finger 4) and a half note A4 (finger 1). The second measure starts with a quarter note G4 (finger 3) and a half note A4 (finger 1). The third measure starts with a quarter note G4 (finger 4) and a half note A4 (finger 1). The melody is written on a single staff with a treble clef. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133,

The first system of the musical score for 'The Song of the Lark' is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody consists of four measures, each containing a triplet of eighth notes. The notes in the triplets are G4, A4, and B4 in the first measure; A4, B4, and C5 in the second; B4, C5, and D5 in the third; and C5, B4, and A4 in the fourth. Above each triplet, the syllables 'i', 'a', and 'm' are written. The system concludes with a double bar line and a repeat sign.

13

Musical notation for exercise 13, featuring a treble clef, 3/4 time signature, and a sequence of chords with fingerings.

2 3 1 2 3 4 2 3 4 1 2 0 1 2 3 4 2 3 1 2 4 1 2 3 4

The first staff of music is written on a single treble clef staff. It begins with a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes. Fingerings are indicated by numbers 1 through 4 below the notes. A circled '4' is placed below a group of notes, and a circled '5' is placed below a later group of notes. The staff ends with a double bar line.



16

$\frac{1}{2}$ BII

$\frac{1}{2}$ BII

BV

BV

$\frac{1}{2}$ BV

BV

$\frac{1}{2}$ BII

BI

BIII

$\frac{1}{2}$ BII

BI

BV

BIX

BII

17

The musical score consists of ten staves, each containing a series of chords and melodic lines. The notation includes various musical symbols and markings:

- Staff 1:** Starts with a circled number 17. Features a sequence of chords and scales with fingering numbers (1, 2, 3, 4, 5, 6) and a double bar line.
- Staff 2:** Labeled with Roman numerals BIII, BII, and BVII. Includes a double bar line and a key signature change symbol (a circle with a cross).
- Staff 3:** Labeled with Roman numerals BVII and BIX. Includes a double bar line and a key signature change symbol.
- Staff 4:** Ends with the instruction "Dal al" and a key signature change symbol.
- Staff 5:** Labeled with Roman numerals BIII, BVII, BV, and BVII. Includes a double bar line and the instruction "bar 12".
- Staff 6:** Labeled with Roman numerals 1/2 BV and 1/2 BVII. Includes a double bar line and the instruction "bar 7".
- Staff 7:** Labeled with Roman numerals BVIII, BVIII, and BV. Includes a double bar line and the instruction "pizz." (pizzicato).
- Staff 8:** Labeled with Roman numerals BVIII and BV. Includes a double bar line and the instruction "1. BV" and "2. BV".

18

Exercise 18 is a three-staff musical piece in 2/4 time with a key signature of one sharp (F#). The notation includes various fingering numbers (1, 2, 3, 4, 5, 6, 8, 9) and 'B III' markings above the staves, indicating specific techniques or positions. The first staff begins with a repeat sign and a double bar line. The second and third staves continue the melodic line with similar markings.

19

Exercise 19 is a six-staff musical piece in 3/4 time with a key signature of one sharp (F#). The notation includes various fingering numbers (1, 2, 3, 4, 5, 8) and musical notations such as slurs, ties, and repeat signs. The first staff begins with a repeat sign and a double bar line. The subsequent staves continue the melodic line with various musical notations.

GRANDI STUDI

STUDIO SU UN TEMA DI J. S. BACH

Tempo di Ciaccona

(6) = RE

(20)

B V

B V

$\frac{1}{2}$ B III

$\frac{1}{2}$ B II

B VII, $\frac{1}{2}$ B VII

B V

B III

B II

B III

B II

B V

STUDIO IN RE MAGGIORE (DA J. B. CRAMER)

Vivace

(21) 6 = RE $\frac{1}{2}$ B II $\frac{1}{2}$ B III $\frac{1}{2}$ B II

The first staff of music is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a circled number 21 and a circled number 6 followed by '= RE'. The music features a series of sixteenth-note runs, some marked with a '6' (likely a fingering or a sixteenth-note group). There are also some whole notes and half notes. The staff ends with a double bar line.

$\frac{1}{2}$ B II $\frac{1}{2}$ B II

The second staff continues the musical piece. It features more sixteenth-note runs and some whole notes. There are some circled numbers like 5 and 4, and some notes are marked with a '4' (likely a fingering). The staff ends with a double bar line.

$\frac{1}{2}$ B II $\frac{1}{2}$ B II

The third staff continues the musical piece. It features more sixteenth-note runs and some whole notes. There are some circled numbers like 5 and 4, and some notes are marked with a '4' (likely a fingering). The staff ends with a double bar line.

$\frac{1}{2}$ B II $\frac{1}{2}$ B II

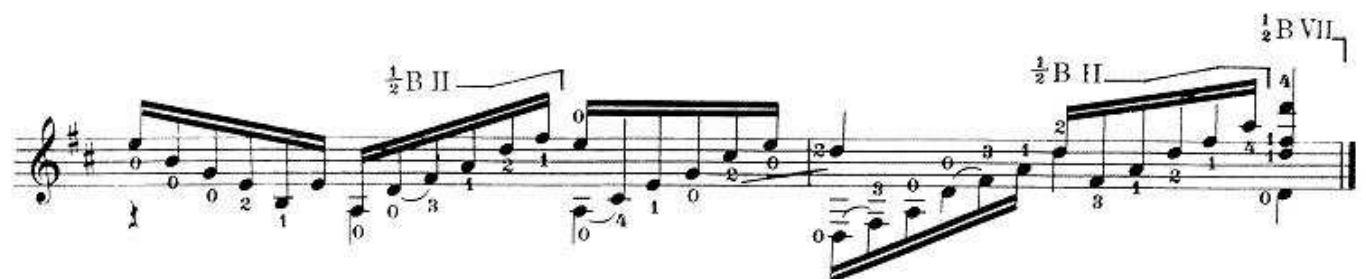
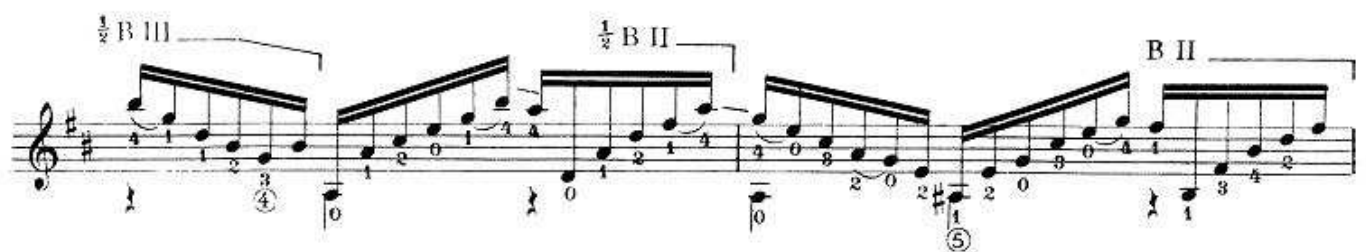
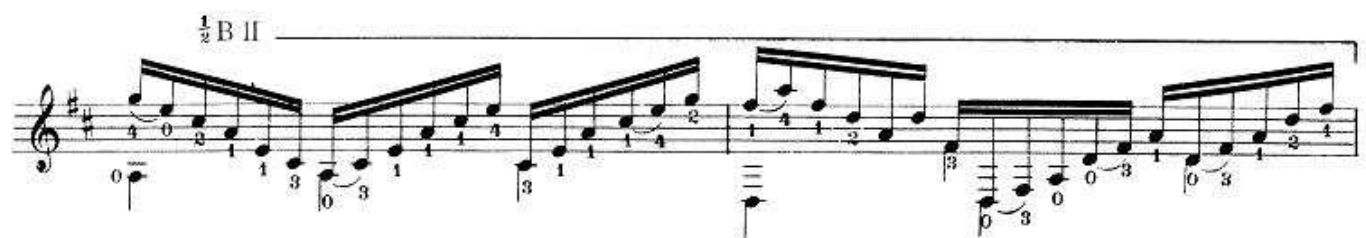
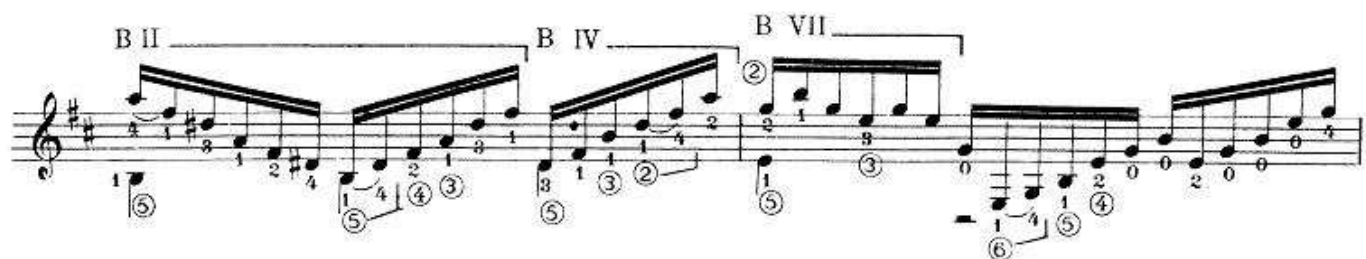
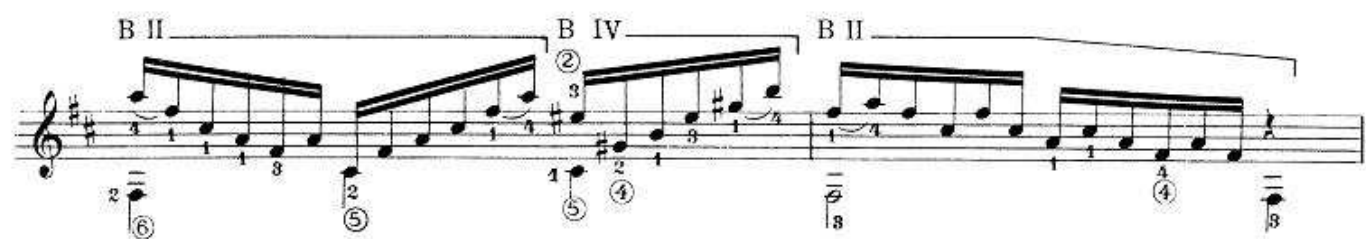
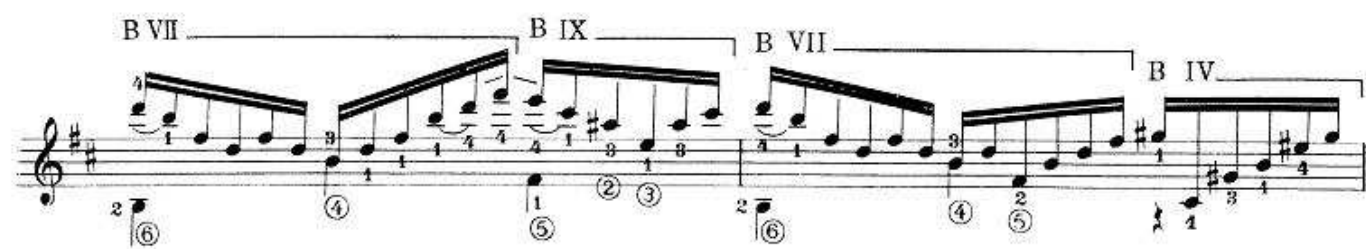
The fourth staff continues the musical piece. It features more sixteenth-note runs and some whole notes. There are some circled numbers like 5 and 4, and some notes are marked with a '4' (likely a fingering). The staff ends with a double bar line.

$\frac{1}{2}$ B II $\frac{1}{2}$ B III $\frac{1}{2}$ B II

The fifth staff continues the musical piece. It features more sixteenth-note runs and some whole notes. There are some circled numbers like 5 and 4, and some notes are marked with a '4' (likely a fingering). The staff ends with a double bar line.

$\frac{1}{2}$ B II $\frac{1}{2}$ B II

The sixth staff continues the musical piece. It features more sixteenth-note runs and some whole notes. There are some circled numbers like 5 and 4, and some notes are marked with a '4' (likely a fingering). The staff ends with a double bar line.



STUDIO DA CONCERTO (DA H. VIEUXTEMPS)

Allegretto

22

1/2 B II

1/2 B VII

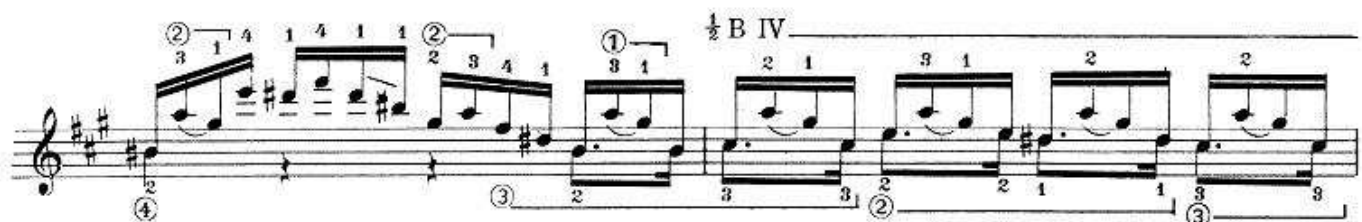
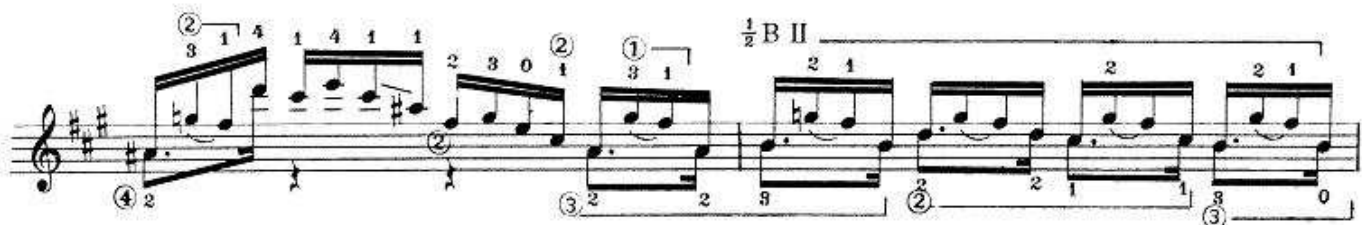
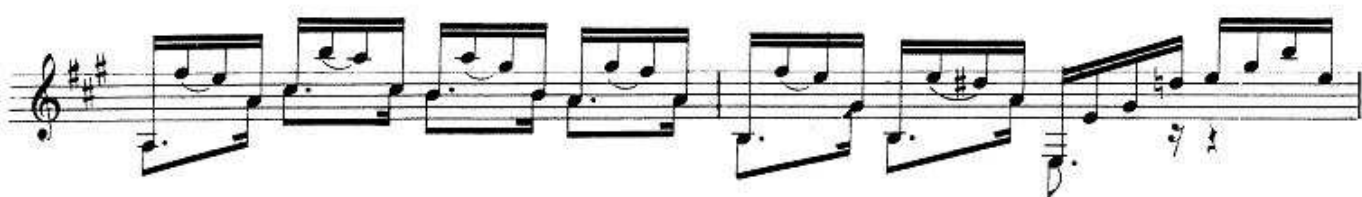
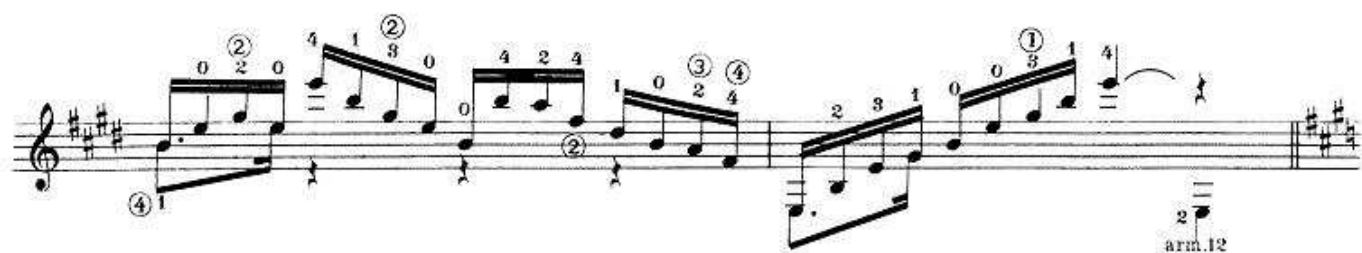
1/2 B IX

B VII

B VIII

B IX

atm. 12



This page contains seven staves of musical notation for guitar, written in D major (two sharps). The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). Chord symbols are placed above the staves to indicate the harmonic structure.

The first staff begins with a treble clef and a key signature of two sharps. It features a series of eighth and sixteenth notes with slurs and fingering numbers. A triplet of eighth notes is marked with a circled 3. The staff concludes with a measure containing a circled 4.

The second staff continues the melodic line, featuring a triplet of eighth notes and a circled 2. The staff concludes with a measure containing a circled 5.

The third staff features a triplet of eighth notes and a circled 2. The staff concludes with a measure containing a circled 4.

The fourth staff features a triplet of eighth notes and a circled 2. The staff concludes with a measure containing a circled 1.

The fifth staff features a triplet of eighth notes and a circled 2. The staff concludes with a measure containing a circled 1.

The sixth staff features a triplet of eighth notes and a circled 2. The staff concludes with a measure containing a circled 1.

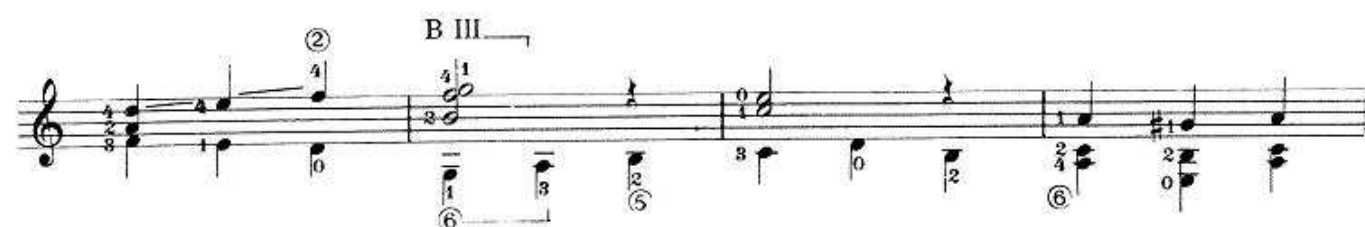
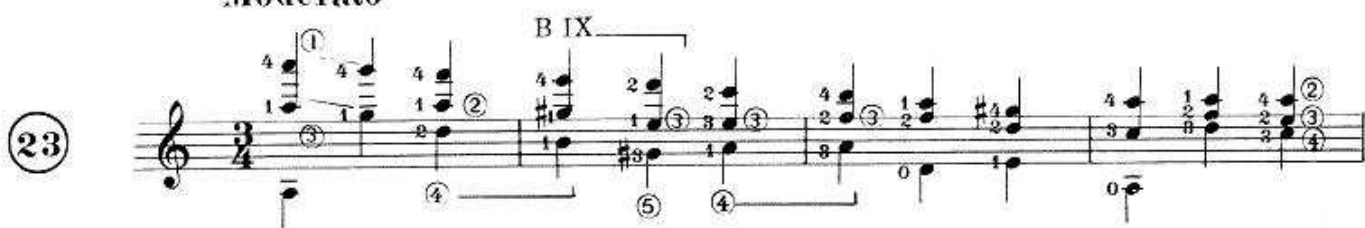
The seventh staff features a triplet of eighth notes and a circled 2. The staff concludes with a measure containing a circled 1.

The final staff is marked "arm. 12" and features a triplet of eighth notes and a circled 2. The staff concludes with a measure containing a circled 1.

Chord symbols used include: B II, 1/2 B IV, 1/2 B VII, 1/2 B V, and 1/2 B III.

STUDIO SU UN TEMA DI R. SCHUMANN

Moderato



The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The first measure contains the notes G4, A4, and B4, with the lyrics 'The' and 'Rose' below them. The second measure contains the notes A4, G4, and F4, with the lyrics 'Tree' and 'The' below them. The third measure contains the notes E4, D4, and C4, with the lyrics 'Rose Tree' below them. The fourth measure contains the notes B3, A3, and G3, with the lyrics 'The Rose Tree' below them. The fifth measure contains the notes F3, E3, and D3, with the lyrics 'The Rose Tree' below them. The sixth measure contains the notes C3, B2, and A2, with the lyrics 'The Rose Tree' below them. The seventh measure contains the notes G2, F2, and E2, with the lyrics 'The Rose Tree' below them. The eighth measure contains the notes D2, C2, and B1, with the lyrics 'The Rose Tree' below them. The ninth measure contains the notes A1, G1, and F1, with the lyrics 'The Rose Tree' below them. The tenth measure contains the notes E1, D1, and C1, with the lyrics 'The Rose Tree' below them. The system ends with a double bar line.

STUDIO DI VELOCITA'

Allegro

24



STUDIO SU UN TEMA DAL "TANNHAUSER,, DI R. WAGNER

Moderato

(25)

BVII BIX

BVII BV BII

BIX BVII BV BIV BVII

BIV BVII BVI BIV

BVII BIX BVII

BIX $\frac{1}{2}$ BV BII

$\frac{1}{2}$ BIV BII BIV BII

STUDIO IN FORMA DI MINUETTO

Tempo di minuetto

BVII

26

The musical score is written for a single melodic line on a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Tempo di minuetto'. The score is divided into several measures, with some measures containing multiple notes and rests. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamic markings include 'p' (piano). The piece is divided into sections labeled BVII, BII, and 1/2 BII. The final section is marked 'Dal ♯ al ♯'.

STUDIO SU UNA GIGA DI J. S. BACH

Moderato

27

a
 p
 ④ ② ⑤
 BV
 ④ ② ⑤ ⑥ ④ ③

BVII
 ④ ③ ⑥
 1
 ③ ② ⑤

BIX
 ③ ② ④
 ③ ② ⑤ ③ ②

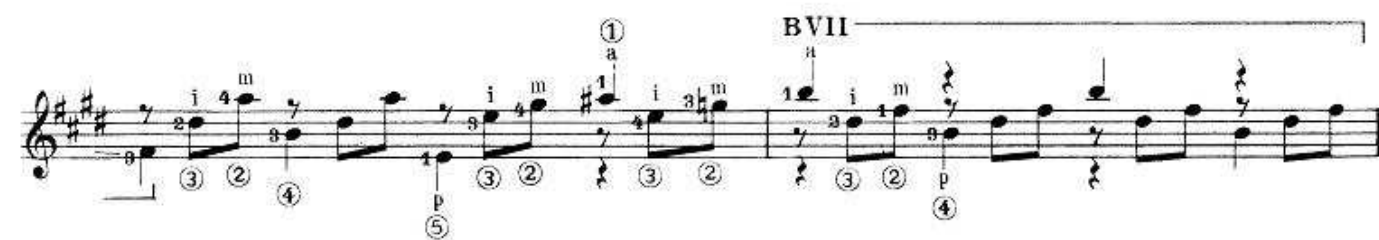
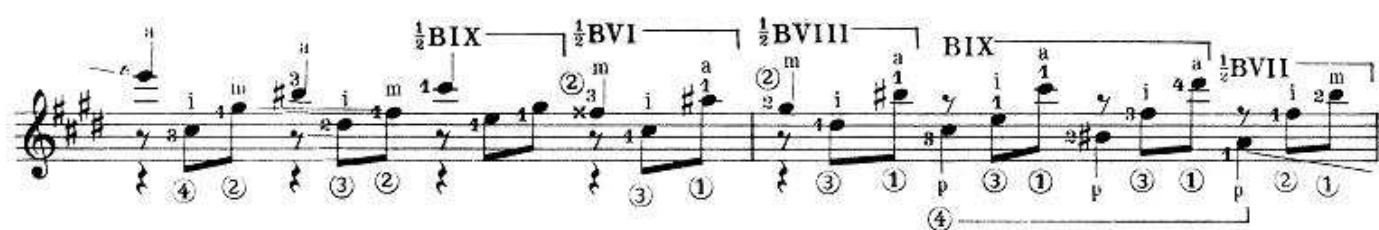
BVII
 ③ ② ④ ③ ② ③ ② ⑤ ③ ②

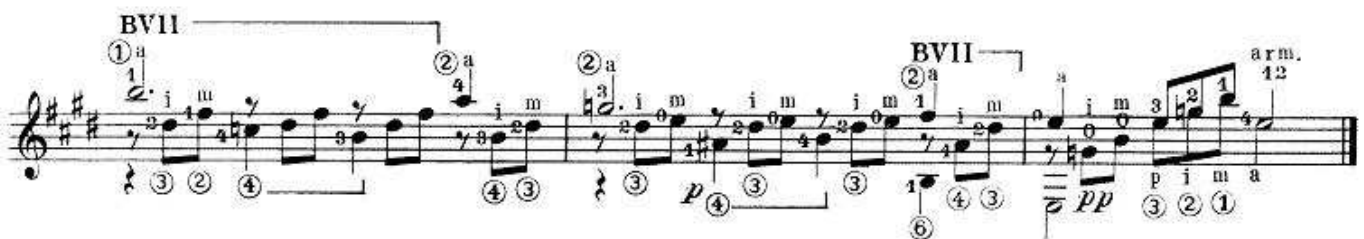
BV
 ③ ② ⑤ ③ ②

BVII
 ④ ③ ⑤

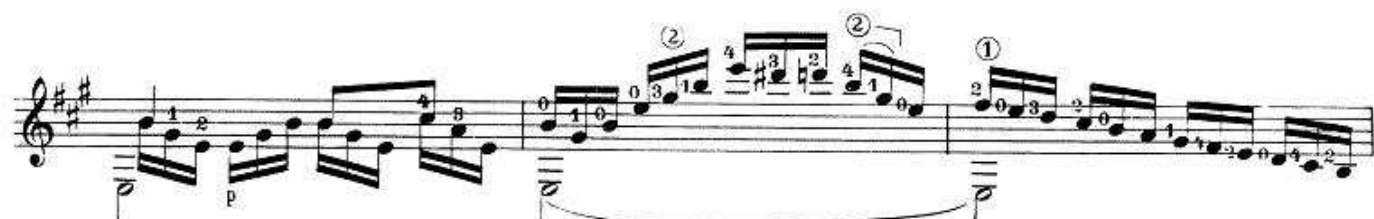
BVI
 ④ ③ ⑤
 a
 i m i m
 p ⑤ p

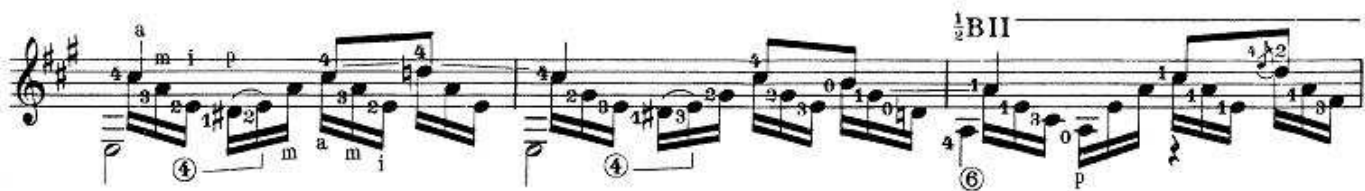
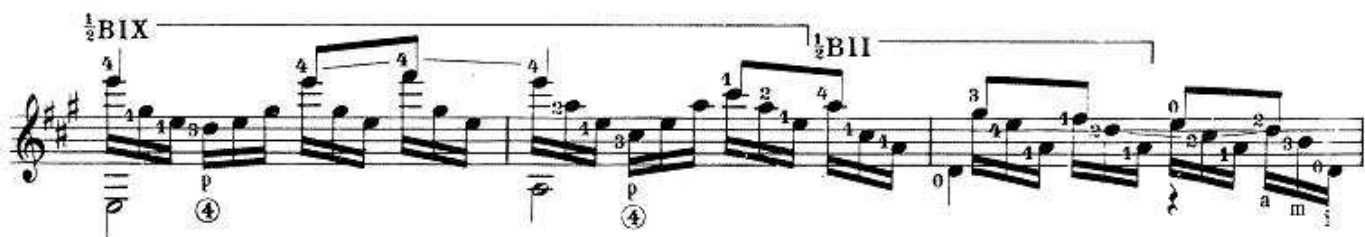






[illegible]



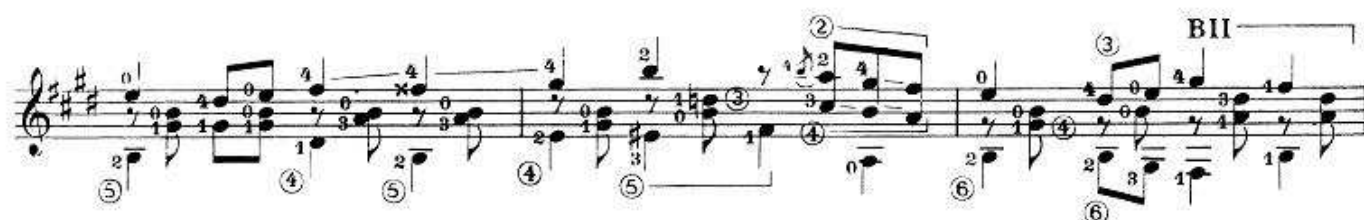
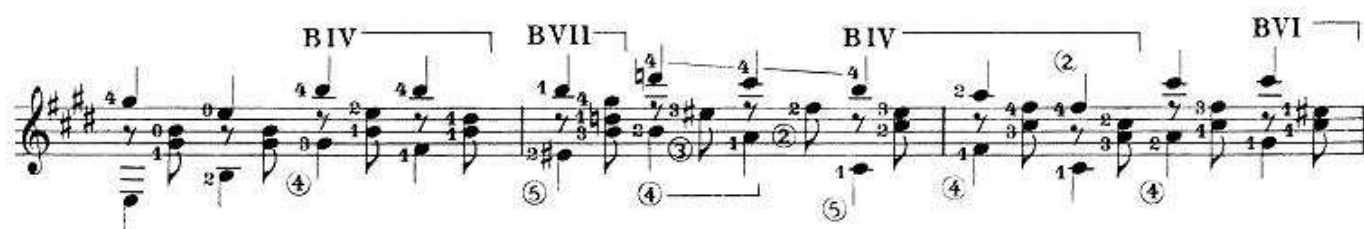


STUDIO SU UN TEMA DI A. v. HENSELT

Allegretto

29

The musical score is written for a single melodic line in D major (two sharps) and 2/4 time. It begins with a circled number '29'. The tempo is marked 'Allegretto'. The notation includes numerous eighth and sixteenth notes, often beamed in groups. Fingering numbers (1, 2, 3, 4, 5) are placed below many of the notes to guide the performer. The score is divided into sections by brackets and labeled with Roman numerals: $\frac{1}{2}$ BIV, BIV, BII, BVI, BIV, $\frac{1}{2}$ BIII, BIV, BII, BVII, and BIV. Some notes are marked with 'x' or '1x', possibly indicating specific articulation or bowing techniques. The overall structure suggests a study piece focusing on technical and harmonic variations of a theme.

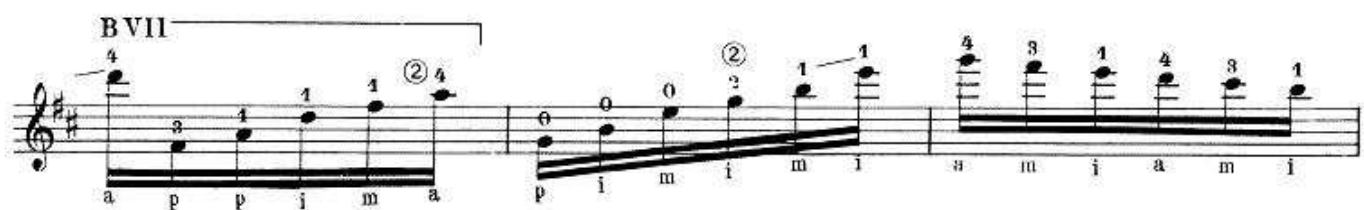
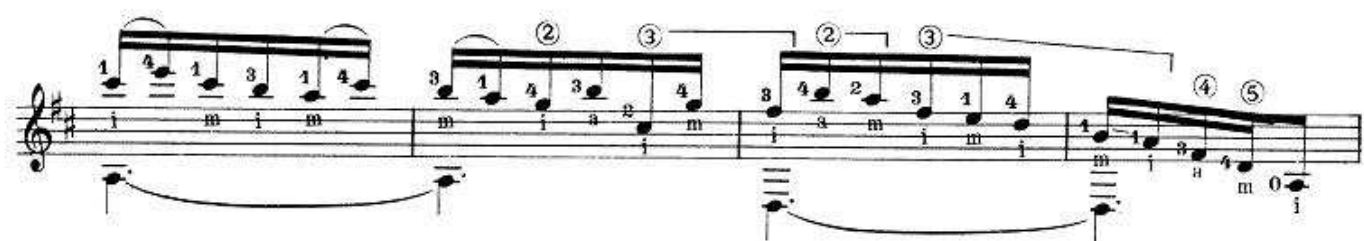
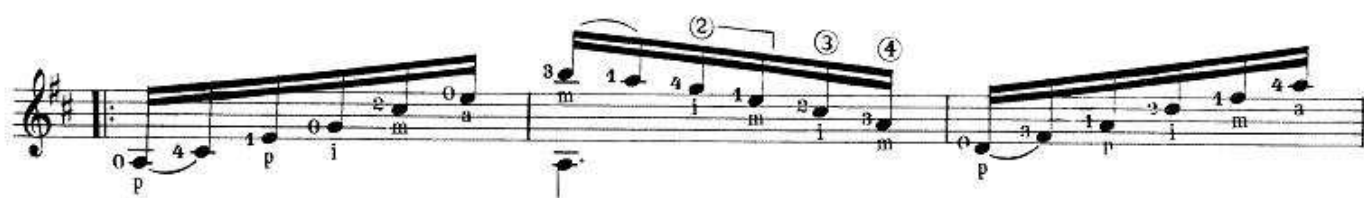


LA MARIPOSA

6 Allegro vivace
= RE

30

The musical score is written for a single melodic line on a treble clef staff in 3/8 time. The key signature has one sharp (F#). The piece is marked 'Allegro vivace' and begins with a circled number '6' and the text '= RE'. The score consists of five staves of music. The first staff contains measures 1 through 6, with fingerings 1 through 5 indicated. The second staff contains measures 7 through 10, with fingerings 1 through 4 indicated. The third staff contains measures 11 through 14, with fingerings 3 through 6 indicated. The fourth staff contains measures 15 through 18, with fingerings 1 through 4 indicated. The fifth staff contains measures 19 through 22, with fingerings 1 through 6 indicated. The piece ends with a double bar line and repeat dots. The lyrics 'LA MARIPOSA' are written below the notes in the first staff.



STUDIO DE CAMPANELAS

SU UN TEMA DELLA "FOLÍA," DI M. DE FOSSA

Allegretto

31

The musical score is written for a single melodic line in 3/4 time. It begins with a circled number 31. The tempo is marked 'Allegretto'. The key signature has one flat (B-flat). The score consists of six staves of music. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, the fifth staff measures 17-20, and the sixth staff measures 21-24. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes and 2-4 below notes. Accents (m) and slurs are used throughout. The piece concludes with a double bar line on the sixth staff.

RECUERDOS DE LA ALHAMBRA

(STUDIO - TREMOLO)

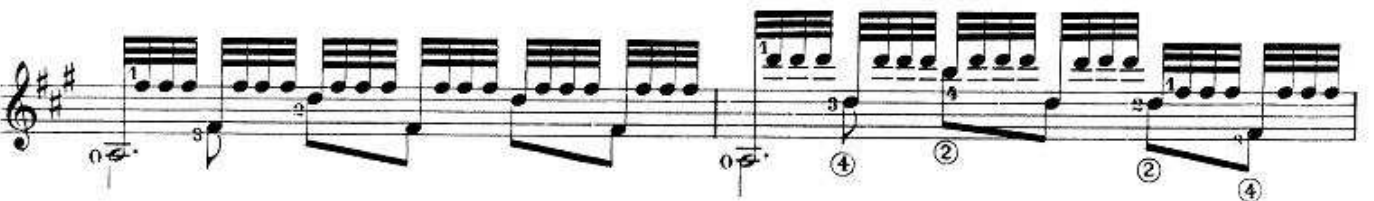
Andante

32

am i

BVIII

BIX



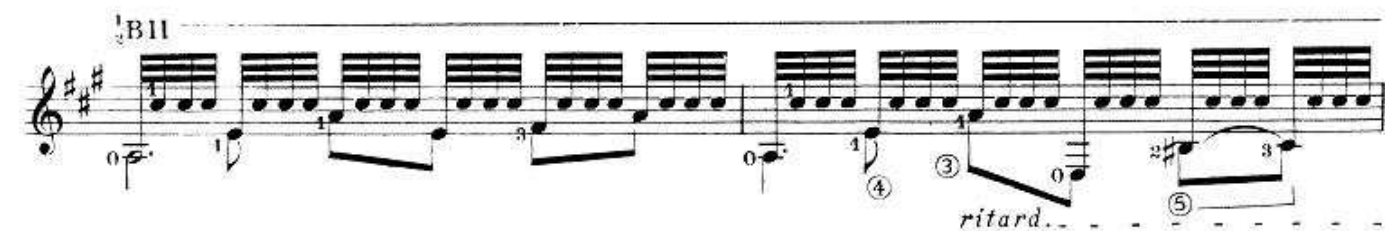
BII BIV

BII

2.

dal § al Ø poi segue

$\frac{1}{2}$ BII



¡ SUEÑO !

49

(STUDIO - TREMOLO)

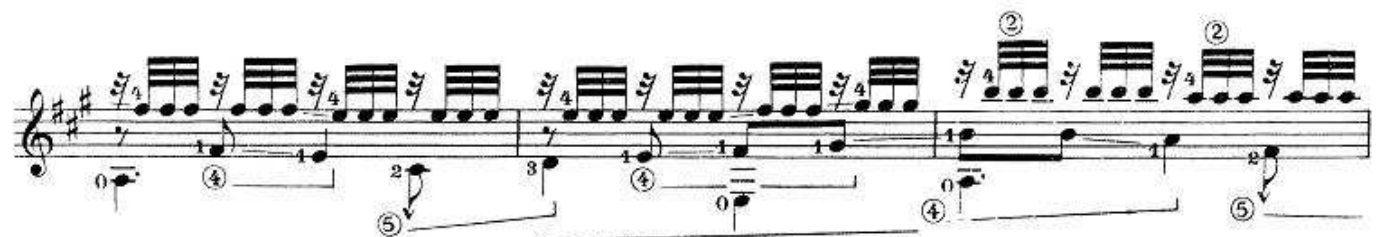
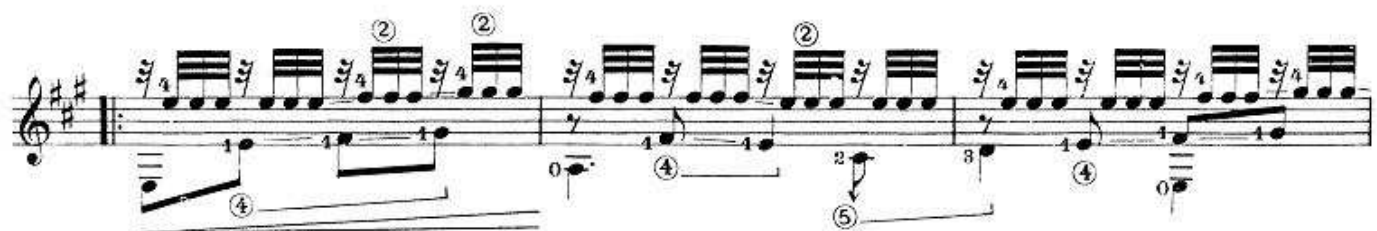
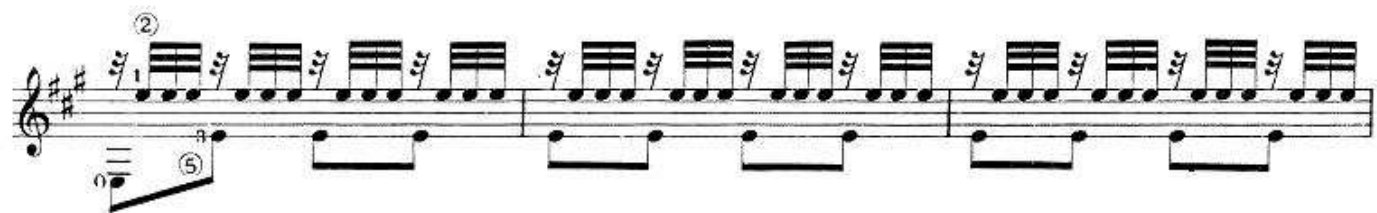
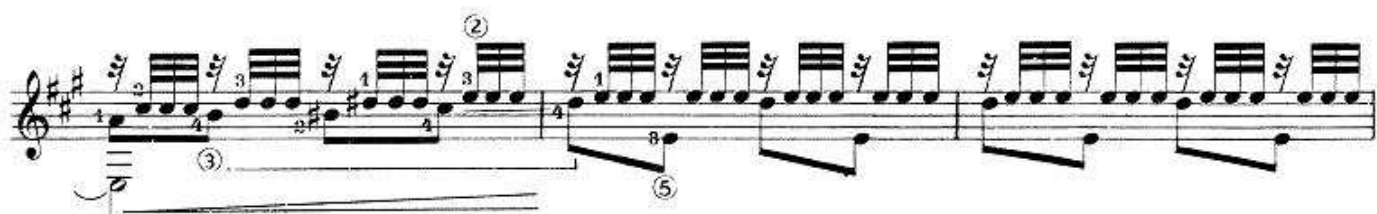
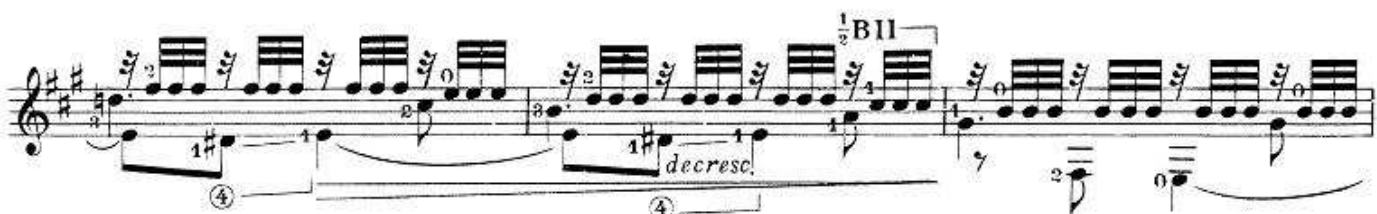
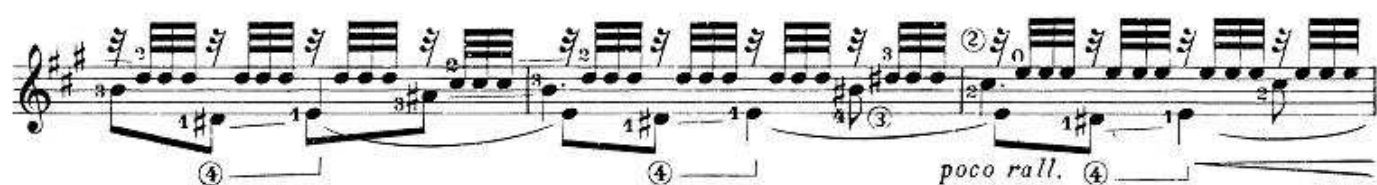
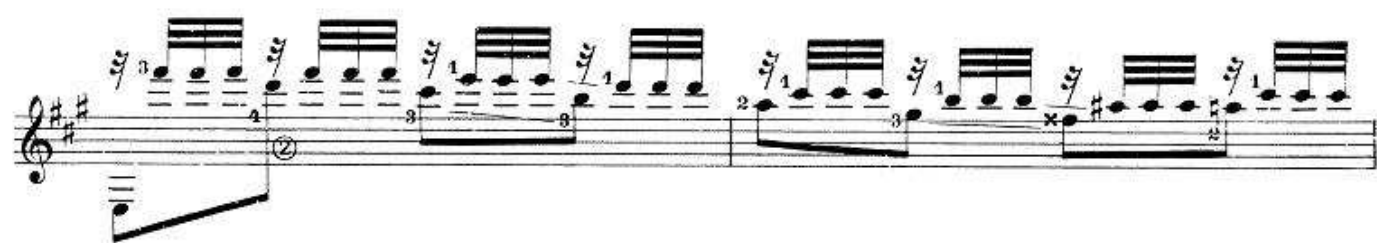
Moderato

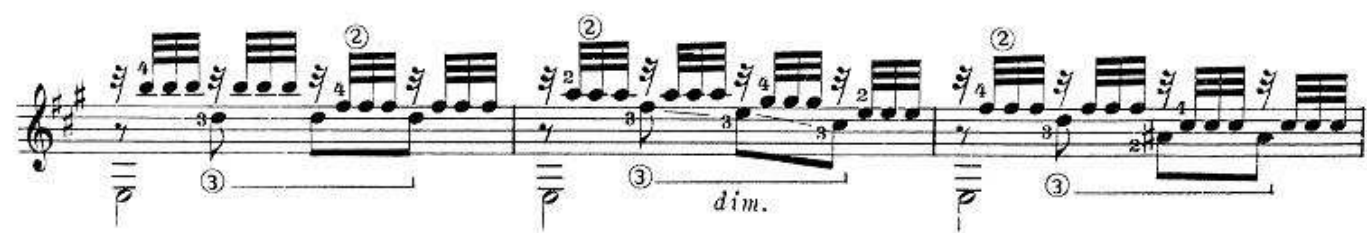
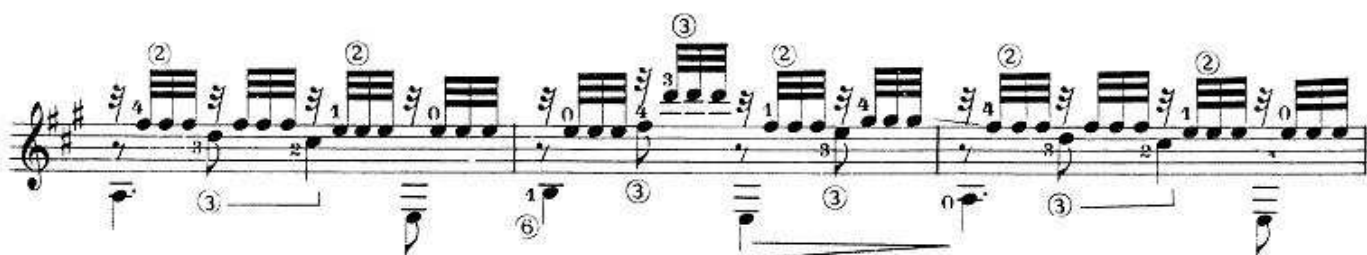
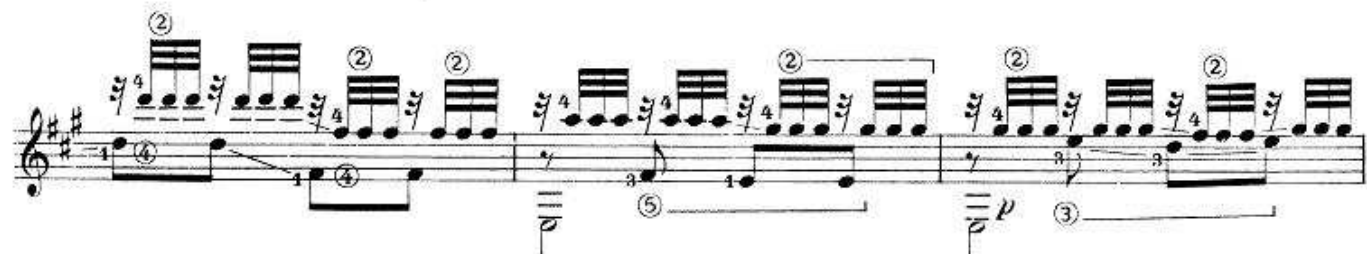
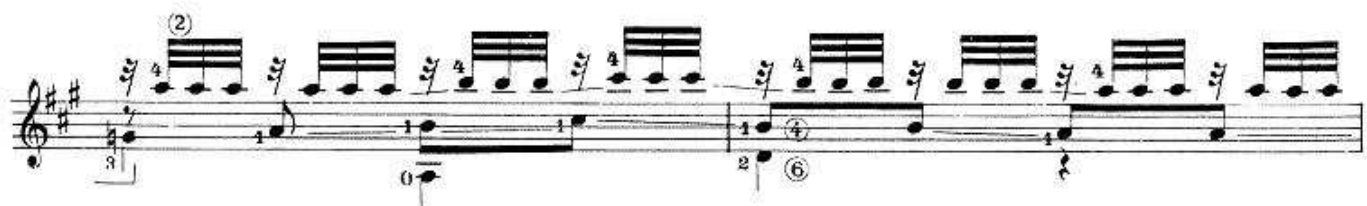
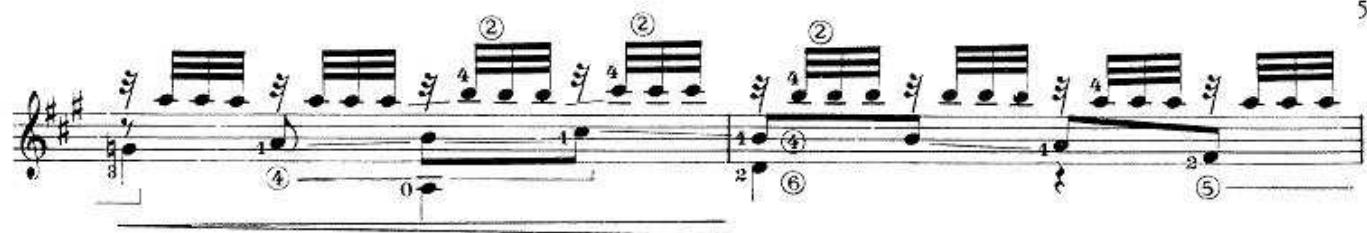
BVII

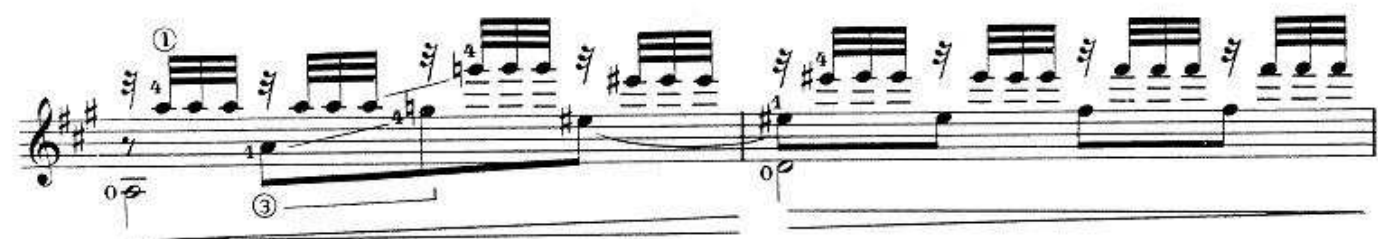
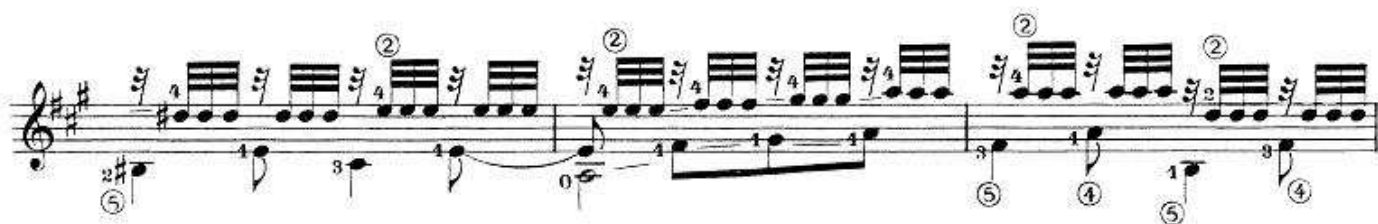
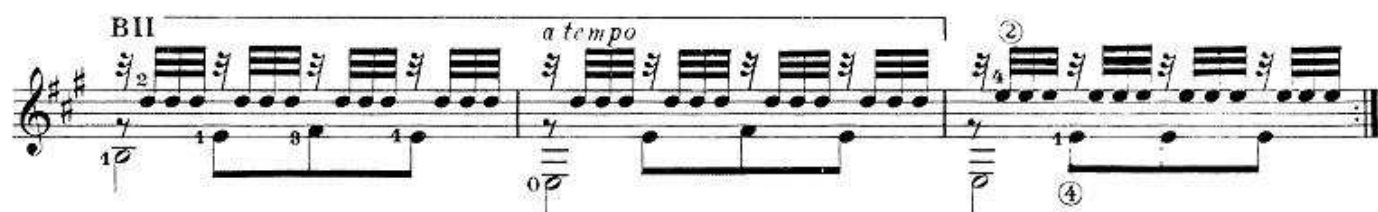
33

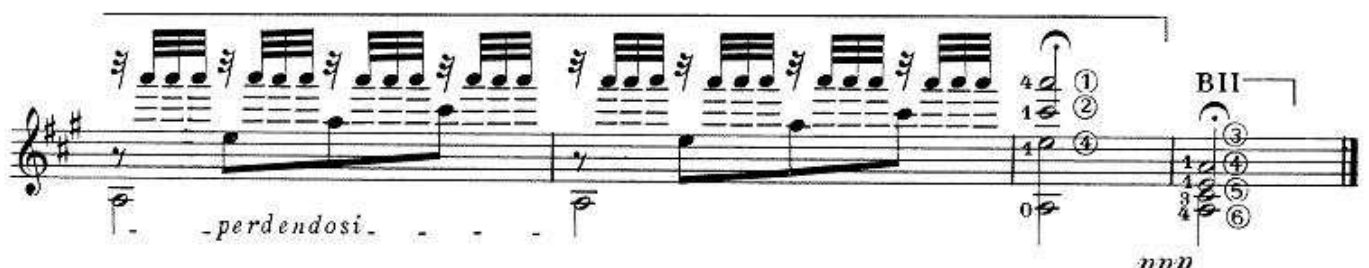
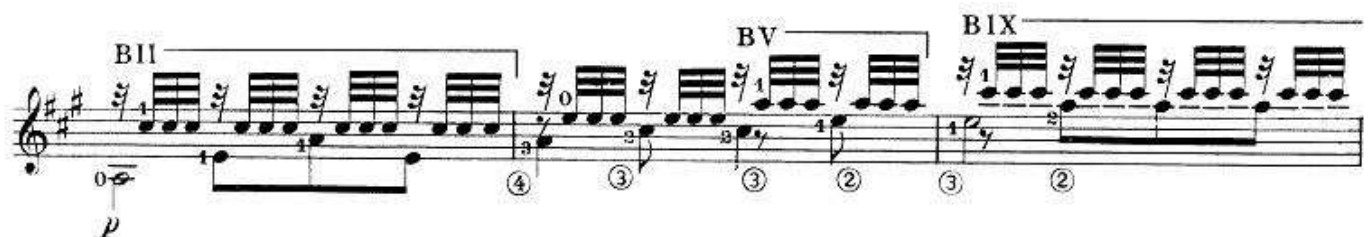
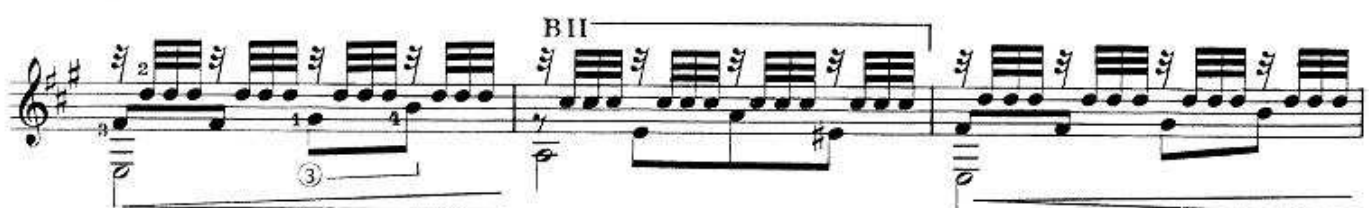
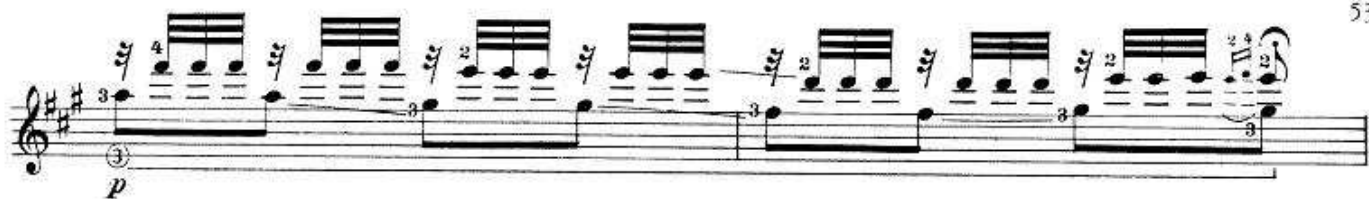
1. 2. *molto ritar.*

a tempo
a mi i









STUDIO - SCHERZO (DA T. DAMAS)

Allegro

34

The musical score is written for a single melodic line in treble clef, 2/4 time, and D major (two sharps). It begins with a circled measure number 34. The tempo is marked 'Allegro'. The score is divided into six staves. The first staff contains measures 34 through 38 and includes a first ending bracket labeled $\frac{1}{2}$ B II. The second staff continues from measure 39 to 43, also featuring a $\frac{1}{2}$ B II bracket. The third staff covers measures 44 to 48. The fourth staff, measures 49 to 53, includes a $\frac{1}{2}$ B II bracket. The fifth staff, measures 54 to 58, contains a series of numbered fingering marks (2, 3, 4, 5) above the notes. The sixth staff, measures 59 to 63, also includes these numbered fingering marks. The piece concludes with a double bar line and repeat dots at the end of the final measure.

arm.
12
arm.

$\frac{1}{2}$ BII

1. 2.

$\frac{1}{2}$ BII

$\frac{1}{2}$ BII

FRANCISCO TARREGA

12 STUDIES

FOR GUITAR

Revised and Fingered
by
Eythor Thorlaksson

The Guitar School - Iceland

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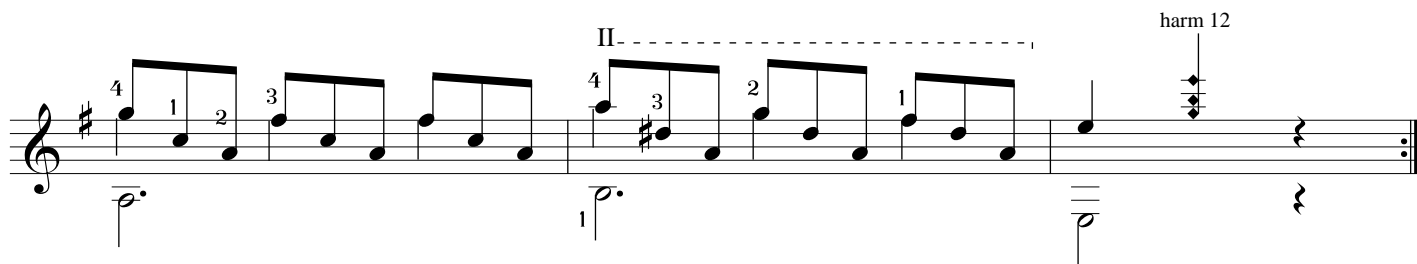
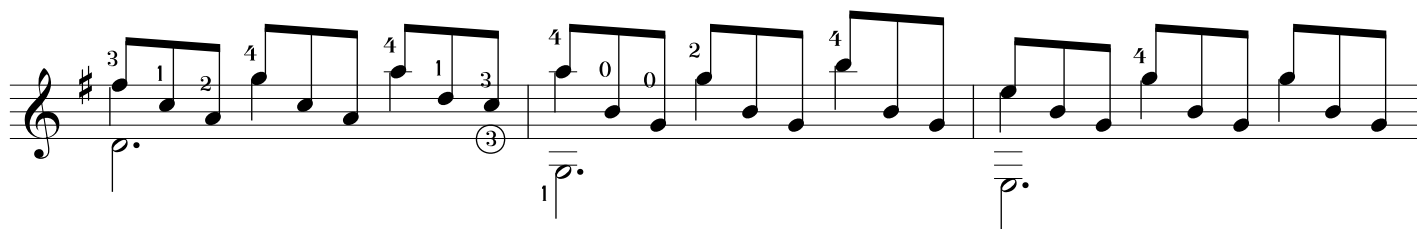
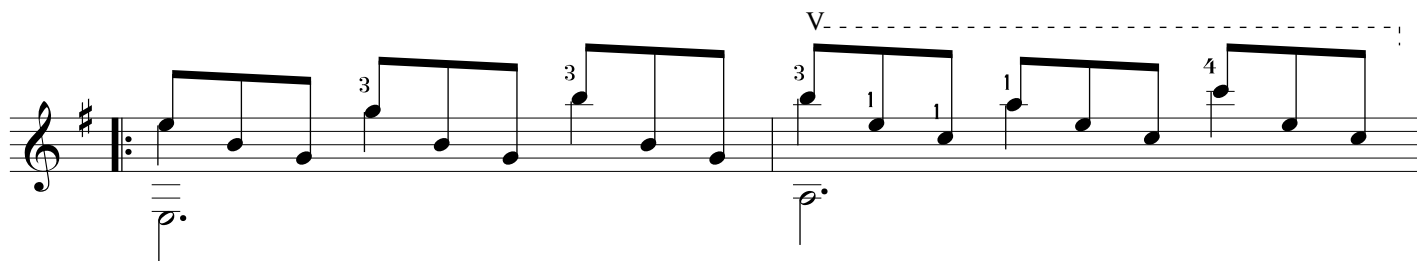
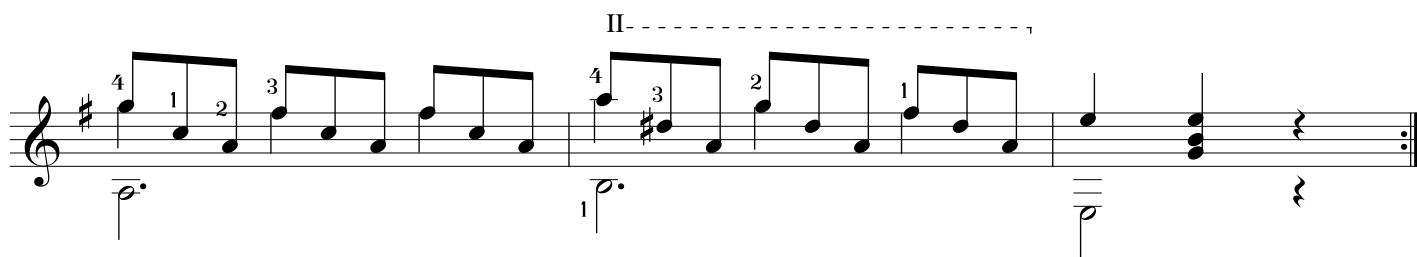
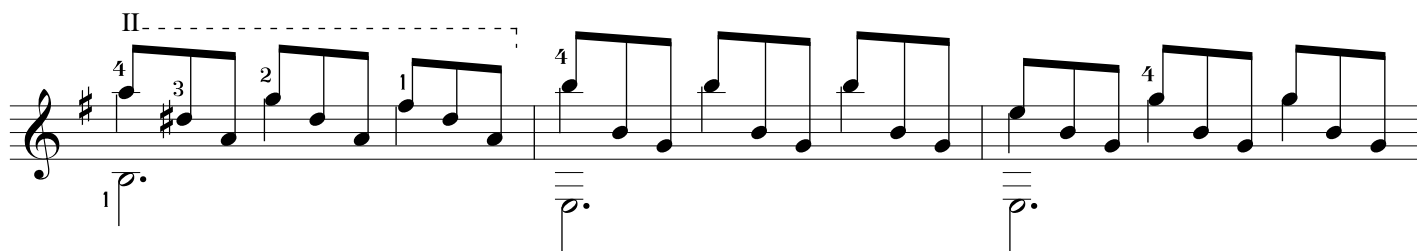
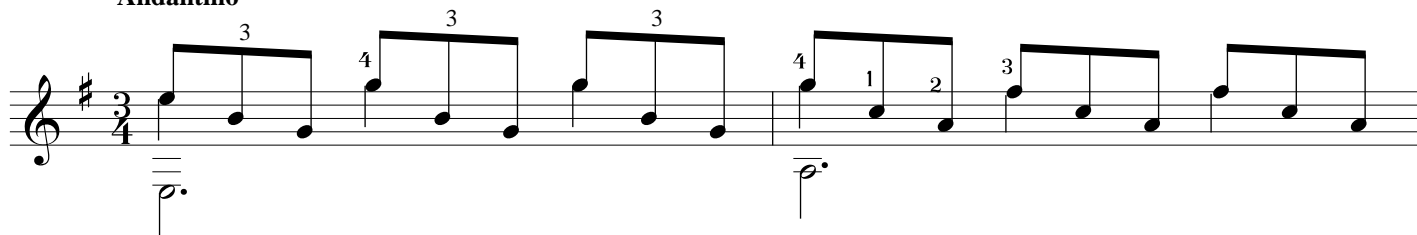
Selected and Fingered by Eythor Thorlaksson

Andante

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STUDY 2.

Andantino

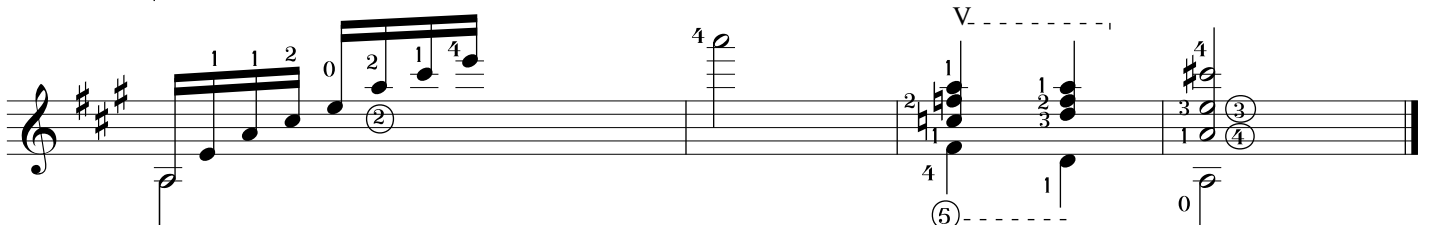
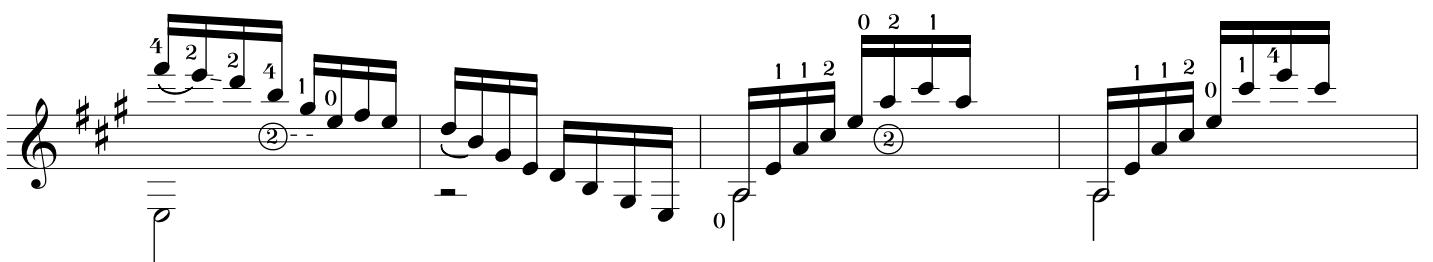
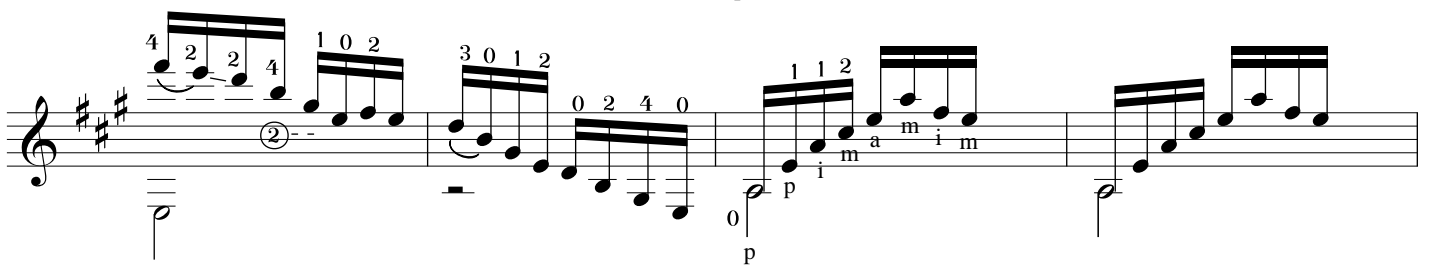
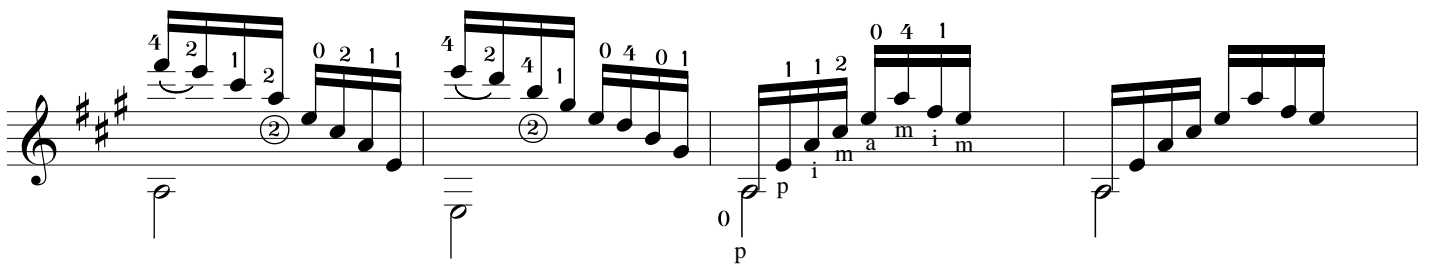
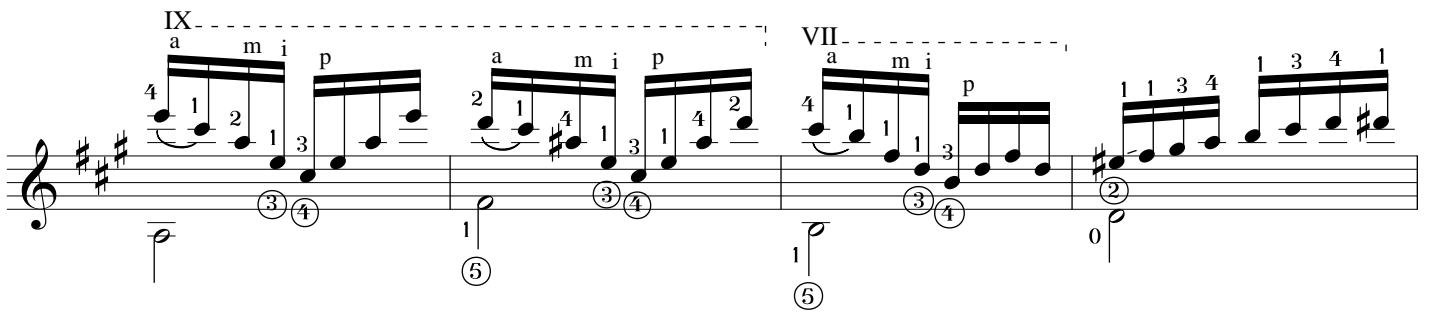
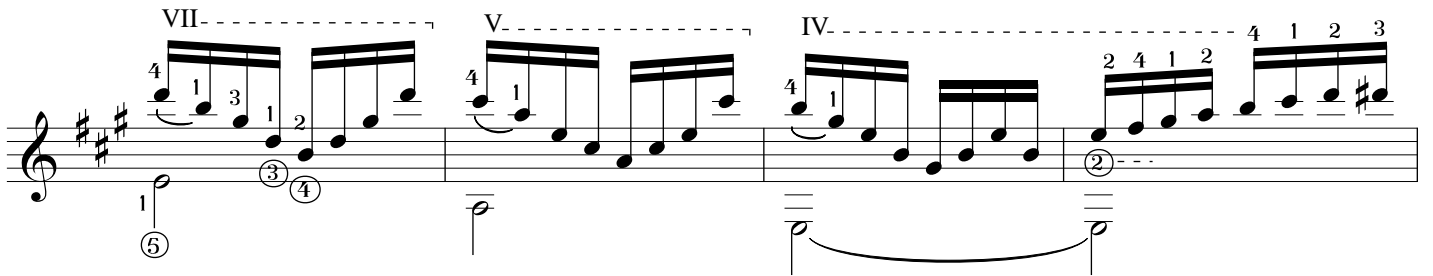
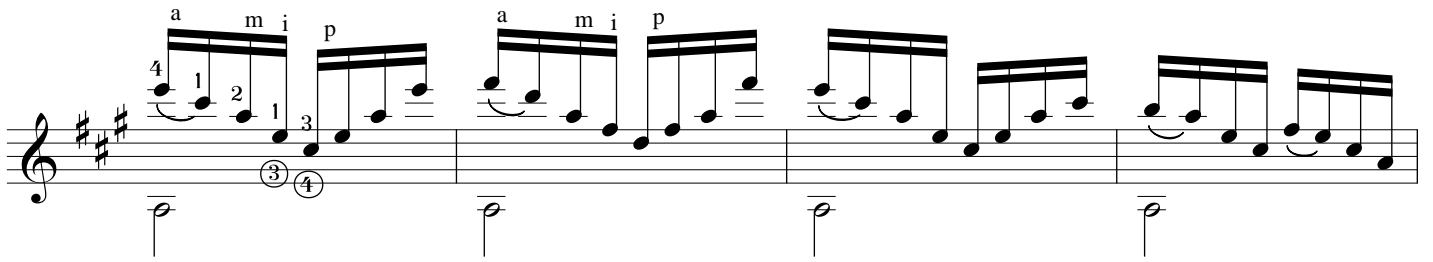


STUDY 3.

Allegro

The musical score for Study 3 is written in A major (three sharps) and common time. It consists of seven staves of music. The first staff begins with the tempo marking 'Allegro'. The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings indicated by numbers 1-4. Technical markings include triplets (circled 3s), slurs, and specific fingering instructions like '2 1 3 4' or '3 2 1'. Some staves have a '6' in a circle below the staff line. The score is divided into sections by Roman numerals: 'V' appears above the fourth staff, 'VII' above the fifth staff, 'V' above the sixth staff, and 'II' above the seventh staff. The final staff concludes with a double bar line and a final chord marked with a '4' in a circle.

[illegible]



STUDY 5.

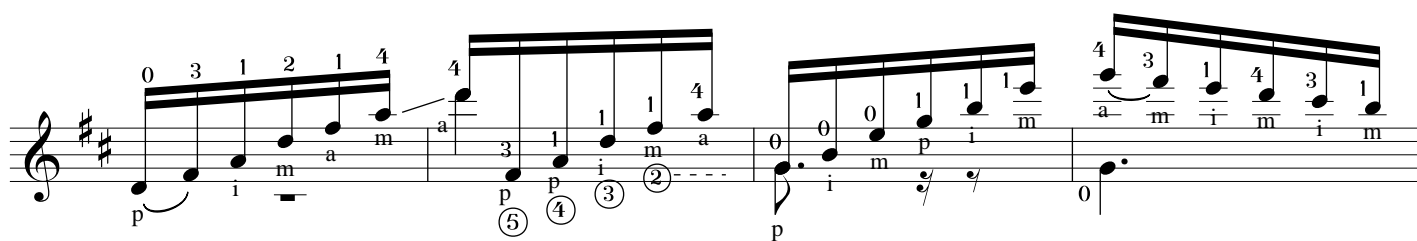
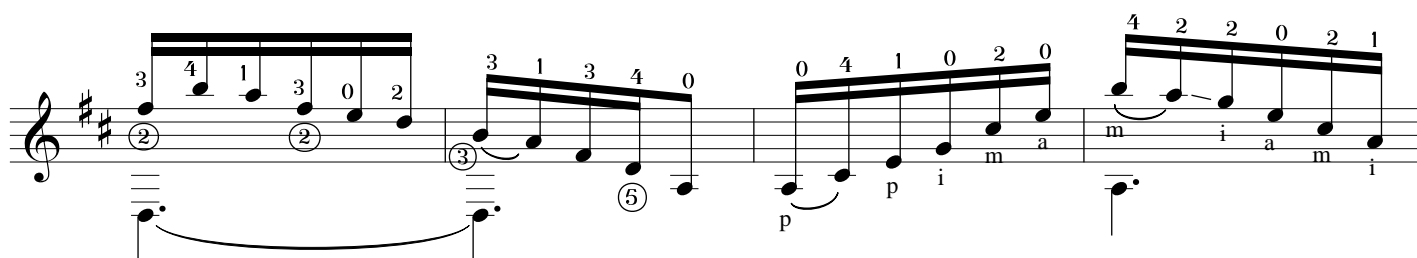
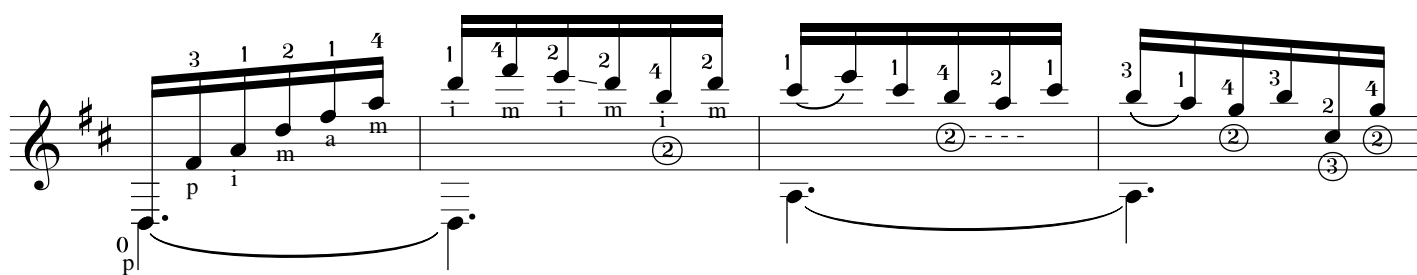
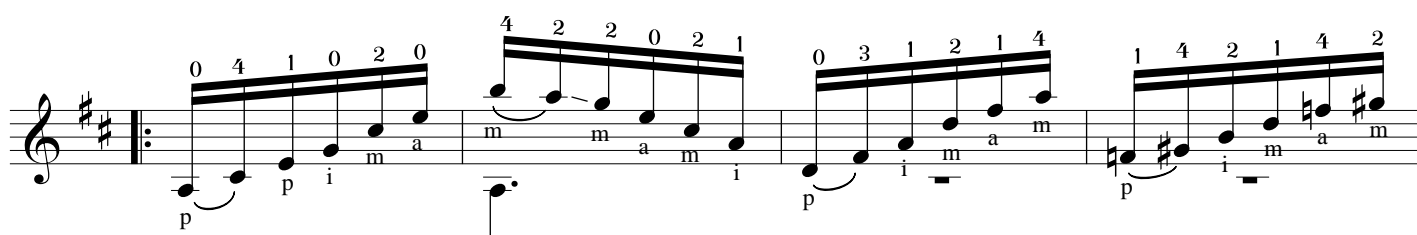
(Estudio en forma de Minueto)

Andante

The musical score is written for guitar in E major (three sharps). It consists of seven staves of music. The notation includes various fret numbers (0-4), fingerings (1-4), and techniques like bends and slurs. The piece concludes with a double bar line and a repeat sign.

IX

1056



STUDY 7.

(Estudio sobre un fragmento de Beethoven)

Moderato

The musical score for Study 7, Moderato, is presented across six staves of guitar notation. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical techniques and fingering instructions:

- Staff 1:** Features a triplet of eighth notes (1, 4, 1) and a triplet of eighth notes (1, 4, 2). The piece begins with a half note on F#4.
- Staff 2:** Continues with triplet patterns and includes a measure with a half note on F#4 and a half note on F#3. A measure with a half note on F#4 and a half note on F#3 is marked with a 'V' above it.
- Staff 3:** Includes a measure with a half note on F#4 and a half note on F#3, marked with a 'IX' above it. The piece continues with triplet patterns and a measure with a half note on F#4 and a half note on F#3.
- Staff 4:** Features a triplet of eighth notes (1, 4, 2) and a triplet of eighth notes (1, 4, 2). The piece continues with triplet patterns and a measure with a half note on F#4 and a half note on F#3.
- Staff 5:** Includes a measure with a half note on F#4 and a half note on F#3, marked with a 'p' (piano) below it. The piece continues with triplet patterns and a measure with a half note on F#4 and a half note on F#3.
- Staff 6:** Features a triplet of eighth notes (1, 4, 2) and a triplet of eighth notes (1, 4, 2). The piece continues with triplet patterns and a measure with a half note on F#4 and a half note on F#3.

STUDY 8.

(Sobre un fragmento de Mendelssohn)

Allegretto

VII

6

V

V

VI

II IV VII

II IV VII

II VII

STUDY 9.

(Estudio en la mayor)

Allegro

The musical score for Study 9 is written in E major (two sharps) and 2/4 time. It is marked 'Allegro'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo 'Allegro' is indicated above the first staff. The music features various guitar techniques including plectrum (p), natural harmonics (0), and fingerings (1-4). The first staff includes the lyrics 'm a i m' and 'i m a m' above the notes. The second staff includes the lyrics 'a' and 'm'. The third staff includes the lyrics 'i m a m'. The fourth staff includes the lyrics 'i m a m'. The fifth staff includes the lyrics 'i m a m'. The sixth staff includes the lyrics 'i m a m'. The seventh staff includes the lyrics 'i m a m'. The score ends with a double bar line and repeat signs.

This page of guitar sheet music is written for a piece in A major, indicated by the key signature of three sharps (F#, C#, G#). The music is presented on a single staff with a treble clef. It contains several measures of music, each with detailed fingerings (numbers 1-4) and fret numbers (0-4) written above the notes. Dynamics such as *p* (piano) and *a* (accents) are marked. A section labeled "harm 12" is indicated with a double bar line and a downward-pointing arrow. A section labeled "II-" is marked with a dashed line. The music includes various techniques such as slurs, ties, and a repeat sign with first and second endings. The piece concludes with a final chord and a double bar line.

STUDY 10.

(Estudio de velocidad)

Allegro

The musical score for Study 10 is written in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The lyrics 'm i p' are written below the first staff. The second staff continues the melody with more complex rhythmic patterns. The third staff includes the lyrics 'a p i m a p i m'. The fourth staff features the lyrics 'i m a m i'. The fifth staff includes a repeat sign. The sixth staff includes the lyrics 'a p i m a p i m'. The seventh staff concludes the piece with a repeat sign. The score is marked with various musical notations, including eighth and sixteenth notes, rests, and fingerings. The piece is marked 'Allegro' and ends with a repeat sign.

VIII

The musical score is written for a single melodic line in treble clef, key of D major (three sharps). It consists of eight staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4 above the notes. Some notes are marked with an 'x' or a circled number. A double bar line is placed after the fourth staff. The piece concludes with a final chord marked with a Roman numeral 'II' and a repeat sign.

STUDY 11.

(Estudio inspirado en J. B. Cramer)

Andante

The musical score for Study 11 is written in D major (two sharps) and 3/4 time. It consists of six staves of music. The tempo is marked 'Andante'. The notation includes various fingerings (1-4) and articulations (accents, slurs). The notes are labeled with letters 'a', 'm', 'i', 'p', and 'a' above them, indicating specific fingerings or positions. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano). The piece concludes with a double bar line and a repeat sign.

The musical score is written for guitar in D major (two sharps). It consists of six staves of music. The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (1-4). Dynamic markings include 'a' (accendo), 'p' (piano), and 'm' (marcato). The score is divided into sections labeled with Roman numerals: VII, IX, VII, II, IV, II, IV, VII, II, II, II, II. The music features a mix of eighth and sixteenth notes, often grouped in triplets or slurs. The overall style is technical and rhythmic.

STUDY 12.

(Estudio sobre un tema de Alard)

Allegro moderato

harm 7

II VII II VII V VII

IV 1. II 2. IV

1056

VII

The musical score is written for guitar in A major (three sharps). It consists of six staves of music. The notation includes various fret numbers (0-4), fingerings (1-4), and articulations (accents, slurs, p, m, i). The piece concludes with a double bar line and repeat dots.

Staff 1: Starts with an accent on the first note (fret 1, finger 1). The melody moves up and down the neck, ending with a series of slurs and accents.

Staff 2: Continues the melodic development with slurs and accents. A circled '4' appears at the end of the staff.

Staff 3: Features a series of slurs and accents, with a double bar line and repeat dots in the middle.

Staff 4: Continues the melodic line with slurs and accents.

Staff 5: Similar to the previous staff, with slurs and accents.

Staff 6: The final staff, concluding the piece with a double bar line and repeat dots.

The musical score is written for guitar in E major (three sharps: F#, C#, G#). It consists of six staves of music, each containing various fret numbers, fingerings, and articulations.

Staff 1: Starts with an accent (a) on the open string (fret 0). Fingering includes 4, 3, 2, 1, 3, 2, 1, 1. Articulations include p (ping) and m (murmur). Rehearsal mark II is above the staff.

Staff 2: Starts with an accent (a) on the open string (fret 0). Fingering includes 1, 2, 1, 3, 2, 1, 3, 2. Articulations include p (ping) and m (murmur). Rehearsal mark II is above the staff.

Staff 3: Starts with an accent (a) on the open string (fret 0). Fingering includes 1, 4, 1, 3, 1, 1, 1, 1. Articulations include p (ping) and m (murmur). Rehearsal mark VII is above the staff.

Staff 4: Starts with an accent (a) on the open string (fret 0). Fingering includes 1, 2, 1, 1, 2, 1, 1, 1. Articulations include p (ping) and m (murmur). Rehearsal mark II is above the staff.

Staff 5: Starts with an accent (a) on the open string (fret 0). Fingering includes 1, 2, 1, 1, 2, 1, 1, 1. Articulations include p (ping) and m (murmur). Rehearsal mark VII is above the staff.

Staff 6: Starts with an accent (a) on the open string (fret 0). Fingering includes 1, 2, 1, 1, 2, 1, 1, 1. Articulations include p (ping) and m (murmur). Rehearsal mark VII is above the staff.

IX -----

IX ----- II -----

0 ③ m i p m m i m i

⑥ m i p i m

i m p i m m i p i m

V ----- II -----

④ ⑤

IX ----- V -----

④ m i p i m m i p i m